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# "ADAM" SILVER

BY E. ALFRED JONES



Fig. I. ROBERT ADAM'S ORIGINAL DESIGN FOR A TUREEN FOR THE EARL OF BUTE  
Soane Museum

IT is almost superfluous to emphasize the real revolution effected by Robert Adam (1728-1792) in English domestic art as well as in architecture. The delightful austerity and dignity of the furniture executed from his designs by Chippendale in his old age for certain great English houses—Harewood, Osterley and others—as well as by his (Chippendale's) followers for other places, is in marked contrast to the heavy and extravagant fashions of Kent earlier in the century.

But there is another phase of craftsmanship where the influence of Adam is equally marked, though perhaps not so familiar, namely, in silver. It is on this side of his career that a few random observations will be made here. Mr. Arthur T. Bolton in his admirable book, "The Architecture of Robert and James Adam, 1758-1794," illustrates a few original designs for silver, preserved at the Soane Museum, comprising an epergne for the Earl of Lisburne; a candlestick and a cup for the Duke of Roxburghe, 1775; a racing cup for Thomas Dundas; three dishes (one dated 1773) for Sir Watkin Williams-Wynn, fourth baronet, at that time the owner of that fine old Adam house in St. James's Square; and a prize cup

for Richmond Races in 1770. Among other objects in silver mentioned by Mr. Bolton, but not illustrated, are a dessert dish for the Right Hon. T. Thynne, and other pieces for John, third Earl of Bute (1713-92); Nathaniel, first Baron Scarsdale, for Kedleston; and Sir Watkin Williams Wynn, Bart. But there are many other interesting original designs for which space could not be spared in Mr. Bolton's book, including two tureens and a dish-cover for the Duke of Northumberland in 1779 and a great centre ornament for Lord Mansfield.

I have made inquiries from descendants of the distinguished persons here mentioned in the hope that some at least of the actual pieces of silver supposedly made from Adam's designs may be traced, with the name of the maker, but unhappily without result, except in one or two possible cases. To these may be added a great cup with two handles, designed probably by James Adam for Lieut.-General Lascelles; and a cup for the then Archbishop of York.

One design has been chosen for illustration (by leave of the trustees of the museum): a tureen for the Earl of Bute. As will be observed, it is an elaborate piece, conspicuous for the two medallion portraits of George III



Fig. II. RICHMOND RACE CUP, BY DANIEL SMITH AND ROBERT SHARP, 1770  
Height 19½ in. *The Marquess of Zetland*

and Queen Charlotte, unusual in English plate of any period, but probably intended as a loyal tribute (Fig. I). It is assumed that it was intended for Luton Hoo, the estate purchased by the Earl in 1763, and the mansion of which he began to rebuild with great magnificence after a design by Robert Adam.

There is no evidence that the distinguished architect and designer was ever employed direct by London goldsmiths to design table and

ornamental silver for them, as was the case with John Flaxman, Thomas Stothard, Theed, William Pitts and others, but of his strong influence in the designs of silver work for about twenty years between 1770 and 1790 there is abundant proof from a visit to the collection in the Victoria and Albert Museum, which is not, however, wholly representative of English goldsmiths' work, even in this late phase.

"ADAM" SILVER



Fig. V. EWER, BY NICHOLAS DUMÉE, 1777-8. Height 12½ in.  
*Francis Needham, Esq.*



Fig. IV. SMALL VASE, 1772-3.  
*Victoria and Albert Museum*



Fig. III. PITT'S SOUP TUREEN, BY WAKELIN AND TAYLOR, 1778-9  
Pembroke College, Cambridge

Robert Adam's influence appears to have been particularly strong among the silversmiths and Sheffield-plate makers of Sheffield, who carried on the Adam tradition in design somewhat later than in London. In this connection it is not without interest to observe that a curious piece of deception would seem to have been winked at by the authorities of Goldsmiths' Hall in London about the year 1775, in that it was not an uncommon practice for silver candlesticks, made at Sheffield and stamped with the full marks of that Assay Office, to be bought, presumably at lower prices, by London goldsmiths and sent to Goldsmiths' Hall, where the marks were over-stamped with those of the London goldsmiths. John Winter and Co., prominent makers of candlesticks in silver and Sheffield-plate in the Adam taste, were among the chief sufferers at the hands of their competitors in London, assuming, of course, that the practice was done without their knowledge or consent. For this interesting revelation I am indebted to Mr. Frederick Bradbury, of Sheffield.

The silversmiths of Edinburgh and Dublin

were equally dominated by the Adam tradition in decoration.

In the large collection of candlesticks at St. John's College, Cambridge, are some in the Adam style by John Winter & Co., 1778-9, and others by different goldsmiths. None of these are of greater historical and personal interest than the pair given to the College by one of its most distinguished *alumni*, William Wilberforce, the abolitionist of slavery. An additional interest is that the Sheffield marks are over-stamped with those of John Carter, the London goldsmith, who was much addicted to this practice.

The Earl of Rosebery is the owner of a singularly interesting cistern of 1773-4, by the well-known goldsmiths, Daniel Smith and Robert Sharp (mentioned later), which is decorated in the style of Robert Adam, and perhaps intended, like the silver candelabra of 1774-5 at Osterley, to match some of his furniture.

Historically precious is the great urn wrought in London in 1765-6 by Francis Butty and Nicholas Dumée, who were much



influenced by the Adam taste. It was a gift from the citizens of Bristol to the American, Henry Cruger, one of their representatives in Parliament, for his services in promoting the repeal of the famous American "Stamp Act" in 1766. The urn is or was in the possession of Mr. T. J. Oakley Rhinelander of New York.

Another historic and imposing piece of plate in the Adam style is the great soup tureen at Pembroke College, Cambridge, made in 1778-9 by John Wakelin and William Taylor, and presented in 1784 by its great *alumnus*, William Pitt, when he was Chancellor of the Exchequer and First Lord of the Treasury. The finial is formed of the donor's crest (Fig. III).

By the same worthy goldsmiths in 1777-8 is a fine tea urn (with a later cover) at St. John's College, Cambridge, the gift of the elder son of the fourth Earl of Bute, which may well have been made under the influence of Adam himself.

Many of the tall and delicately pierced epergnes, so popular in the second half of the XVIIIth century, reveal the influence of Robert Adam in the decoration. An excellent example of the date 1777-8, probably by Thomas Powell, belongs to Clare College, Cambridge, which is illustrated in the present writer's book on the Cambridge plate. Similarly, many bread or cake baskets were decorated and pierced in the same manner shortly before and about 1775.

Several of the colleges of Oxford and Cambridge contain silver in the Adam taste. An interesting and late example is the Leigh "poculum caritatis" by Hester Bateman, 1784-5, at Balliol College.

Mention has been made of the cup designed by Robert Adam for Thomas Dundas, Esq., as a race prize for Richmond Races in 1770. The actual cup differs from his original design in some particulars, though the general form is retained. An illustration of the cup, inherited from Thomas Dundas by the Marquess of Zetland—the owner of a good deal of furniture designed by Adam—is included here (Fig. II). The chief and more appropriate features are the frieze of horses and the oval medallions of a horse race on one side and two horses with human figures on the other. In the original design the handles are two lions, from the supporters of the Dundas arms, whereas in the cup they are formed of two terminal

winged figures. For the rest, the decoration and the form are characteristic of the time. It was won by Mr. Bell's Denmark in an extraordinarily good race between the first three horses. Daniel Smith and Robert Sharp were the actual makers in 1770, but it is signed "WM. PICKETT LONDON FECIT 1770," who was the retailer.

One of the most pleasant pieces of silver in the Adam taste is the little vase and cover of 1772-3 in the Victoria and Albert Museum, which is very similar to a well-known model in Wedgwood's black basalt-ware in the same museum (Fig. IV).

The last piece selected for illustration in this sketch of Adam silver is a delightful and elegant ewer in the possession of Mr. Francis Needham, librarian at Welbeck Abbey, from the workshop at Clerkenwell, in 1777-8, of Nicholas Dumée, after the severance of his partnership with Francis Butty, mentioned earlier as the joint makers of the Cruger urn. It has all the features of some Adam plate, in the festoons, and in the flat fluting, alternating with matted hollows, as on the vase and cover just described, and in other respects. The handle is formed of intertwined serpents (Fig. V).

Returning to the Richmond race cup of Lord Zetland, a very similar one, slightly smaller in size, is in the collection of the Earl of Yarborough, and is illustrated (Fig. 338) in Jackson's "History of English Plate," from which it will be observed that it would seem to have been made from a similar design of Robert Adam in 1767-8, three years earlier than the Richmond cup. Many other things in household plate were affected by the "Adam" influence: the frames of decanter stands and cruets, mustard pots and sugar basins and Irish dish-rings.

Some excellent plate in the "Adam" taste was made in the workshop of Louisa Courtauld and her partner, George Cowles, at No. 21, Cornhill, between 1769 and 1778.

Would that the actual work could be identified of one John Voyez, who served his time with a silversmith and was engaged by Wedgwood in 1768 as a modeller, "the best in London," who had been carving for two or three years in wood for Mr. Adams, the famous architect—a perfect master of the antique style in clay, wax, wood or stone. (Meteyard's "Life of Josiah Wedgwood," 1865, pp. 84-88.)

# CHILDREN'S GAMES ON CHELSEA PLATES

BY BELLAMY GARDNER

MR. ROBERT GELSTON of Limerick has in his possession five Chelsea dinner plates, painted in brilliant colours, illustrating various games of childhood. In the lower half each picture is framed by twining branches and roots of trees which give issue to foliage partly encircling the central design. Of these, the first plate (Fig. I) represents a child bending down to hide his eyes in the lap of a seated one. On his back is another small boy raising his hands apart; approaching at a run, another child endeavours to jump on behind and upset their balance. This game is in some places known as "Jump, Jimmy Necco." At Umtali, in South Africa, it is known as "Bombarina"; in France it has existed for centuries under the title "Le Cheval Fondu."

Mrs. A. B. Gomme<sup>1</sup> describes this game under the name of "Bung the Bucket," and says it is played thus. The number of children divide themselves into two sides; one side, the buckets, stoop down as for "Leap Frog," arranging themselves one in front of the other.

The hindmost supports himself against the one in front of him, and the front one supports himself against a wall. They thus make an even and solid row of their backs. The other side, the Bungs, leap on to the backs of the Buckets, the first one going as far up the row as possible, the second placing himself close behind the first, and so on. If they all succeed in getting a secure place, they cry out twice these two lines: "Bung the Bucket, one, two, three, off, off, off." If no breakdown occurs, the Buckets count one in their favour, and the Bungs repeat the process. When a breakdown occurs the Bungs take the place of the Buckets.

Mr. Emslie gives me the words as "Jump

<sup>1</sup> "Traditional Games," by A. B. Gomme, London, 1894. Page 52.



Fig. I. A CHELSEA PORCELAIN PLATE  
Mark, a red anchor, 1755

a little Nag-tail, one, two three." He says he once heard this sung three times, followed by "Ha! Ha! Ha!" and that the game is known at Beddgelert as "Horses! Wild Horses!"

While I was looking for books showing such games, I came across a delightful little volume entitled "Les Jeux Et Plaisirs de l'Enfance, par Jacques Stella," à Paris, 1657, containing charming etchings of naked little ones at their play, including this game as "Le Cheval Fondu" (see Fig. II).<sup>2</sup> A further search at the Witt Library (32,

Portman Square, London, W. 1) revealed a copy of Stella's picture by Jean Baptiste Huet (1745 to 1811) showing the same infants fully clothed, including four boys and one girl in the same identical postures and positions as Stella's but with a different background (see Fig. III); so Jacques Stella's must, I think, be admitted as the first inspiration of the Chelsea Plates through Huet, as we have indicated, but it is not possible to find the original pictures in

<sup>2</sup> 17th century Mortlake Tapestries also show similar groups "Blowing Bubbles."



Fig. II. LES JEUX DE L'ENFANCE.  
Engraving by JACQUES STELLA, 1657

## CHILDREN'S GAMES ON CHELSEA PLATES

his book, which so prettily decorate the remaining plates. François Boucher, about the years 1753-58, made designs of children playing games for Madame de Pompadour's salons, showing them in the costume of the period using a telescope, fishing and engaged in sculpture, &c. (see "François Boucher par p. Nolhac," à Paris, 1907).

Nicholas Sprimont, the proprietor and chief designer for the Chelsea factory, used great discretion and fancy in choosing the sources from which the decorations on his china and the shapes of the pieces were drawn; among the many books available in his time "Æsop's Fables," by Francis Barlow, with 112 copper-plate engravings was very freely used upon tea and dessert services, and even a figure of Æsop himself, fully sculptured in the round in porcelain, and about 10½ in. high, was manufactured about the year 1755 and has recently been given to the Fitzwilliam Museum, Cambridge, by Mrs. Dickson, of Bournemouth.

A seven-volume book, called "The Natural History of Uncommon Birds," finely etched and coloured by George Edwards, secretary to the Royal College of Physicians, was issued between

the years 1743 and 1764, of which Mr. Sprimont eagerly availed himself for the production of many beautiful figures of birds in porcelain, bearing the mark of the raised anchor.

For flower decorations, a pair of folio volumes containing large coloured flower pictures was often dipped into and copied exactly on his china plates; these are known by the name of Sir Hans Sloane's flower plates, because this famous physician, who was Lord of the Manor of Chelsea, had purchased the Apothecary's Garden, close to the factory, and no doubt aided Phillip Miller in the production of the book.

Very clear evidence has appeared to show the work of L. F. Roubiliac, the sculptor, in many of the models and groups of human figures, and even Jacque Callot's grotesque drawings of dwarfs were pressed into service for the same purpose.

In Stella's book, "La Fossette" is also illustrated, being played by three boys in turn, who attempt to throw a small ball into one of nine little holes cut out of the ground. This is a very pretty scene, taking place in a woodland glade. The French artist, Jean Fragonard,



Fig. III. "LE CHEVAL FONDU."

By J. B. HUET (1745-1811)



1732 to 1806, also painted scenes of children at play, some of which were exhibited at the XVIIIth Century French Art Exhibition a few years ago.

To return to the Chelsea plates, the next children are playing soldiers with a trumpet and drum, a flag and a tent, which reminds the author of the lovely picture painted by George Morland of children playing at soldiers, engraved by George Keating in 1785.

The name of the next game is hard to discover as it appears to require the player to be expert in standing upon his hands while he moves large stones into fresh positions on the ground.

A group of children happily flying a kite (Fig. IV), and a further plate, with two boys bowling hoops as they pass a little girl seated on the ground, need no further description.

The greater number of games recorded in books have been learnt from children who learned them from other children or from their parents and not from printed sources. An examination of games will prove that they have a very remote origin, showing traces of early beliefs and customs which children could not have invented and would not have made the subjects of their play at all unless those beliefs and customs were as familiar to them as cabs, omnibuses, motor cars and railways are to the children of to-day, who use these things as factors in games which they make up.

Mrs. Gomme, quoted above, says that all games seem primarily to fall into one of two sections. The first, dramatic games, the second games of skill and chance. The game proper must contain the element of winning or losing; the games of skill and chance are played either for the purpose of winning property of some sort or to

attain individual distinction. Dramatic games are regarded as the property of the girls. A great many of these latter have to do with the marriage ceremonies, the former include a number of sports with animals as the quarry.

Dancing games seem most suitable for illustrations, while the singing games lend themselves best to record by radio and gramophone.

This series of plates is so unusual and varied that it seems possible that there may have been twelve of them in the service, and it would be of extreme interest to hear of the others from any collector who possesses the remainder. For instance, other games which were shown in Jacques Stella's book mentioned above were "Cup and Ball," in which a cup, held in the hand by a handle, has a ball and string attached. The ball is thrown a little way up and the game is to catch it exactly in the cup as many times as possible. Another game is shown, where the children are skipping through wooden hoops, which they keep circling over their heads and jumping through as the hoop descends.

So large was the quantity and so vast the variety both of useful and ornamental china produced during the twenty-five years of the Chelsea factory's existence under "Sprimont," that it might be estimated that less than half of the patterns, groups and figures are now known to collectors.

Nevertheless, fresh models still appear from time to time, sometimes completing sets of the Seasons, or a companion one of a pair formerly lost, so that there remains much to be done in searching for the originals among engravings and illustrated books which still incite to further effort even in this one field of the Ceramic Art.



Fig. IV. CHELSEA PLATE. Circa 1755



# A MANTEGNA PROBLEM

BY GEORGE M. RICHTER



Fig. IIA. MADONNA AND CHILD. Studio of Andrea Mantegna. Panel 79 cm. by 67 cm. (Berlin, Kaiser Friedrich Museum, No. 27. The picture reproduced without the decorated frame work).

VERY few Madonnas by Andrea Mantegna have come down to us. Andrea spent the greater part of his life in a small town, in Mantua, working for the Gonzagas and decorating their castles with frescoes and canvases, most of which, unfortunately, have perished. Thus it seems natural that he received comparatively few commissions for Madonnas. Indeed, only a few half-length compositions of the Madonna and Child are known to us. The following half-length Madonnas are, in my opinion, authentic works of the master: (1) James Simon Collection, Kaiser Friedrich Museum, Berlin. (2) Accademia Carrara, Bergamo, No. 170. (3) Poldi-Pezzoli Museum, Milan, No. 625. (4) Brera, Milan, No. 198. (5) Messrs. Thos. Agnew & Sons, London. This Madonna was first published by the late Roger Fry in the *Burlington Magazine* of 1933, and Professor G. Fiocco republished it in his new book on Mantegna. (6) Metropolitan Museum, New York, formerly in the Butler Collection. I have not seen the Barrymore Madonna, but judging from illustrations the attribution of the picture to Mantegna seems to be correct. This picture was sold at Sotheby's in 1933, and bought by Messrs. Duveen Brothers in New York. Recently a

new Madonna has come to light, which is closely connected with Mantegna's style and apt to enrich our knowledge of the master as a painter of Madonnas (Fig. I).

The history of the new picture can be traced back to the collection of the Palais Royal in Paris. Prince Jerome Napoleon sold it at Christies in 1872. Later it formed part of the collections of Mr. Charles Butler and Mr. L. Hirsch. It was exhibited at Burlington House in 1880 (No. 220) and in 1894 (No. 148), and is now in the possession of Messrs. Wildenstein & Co. in London.

The Mantegnesque character of the Napoleon Madonna is obvious. The composition is almost exactly the same as in a Madonna in the Kaiser Friedrich Museum in Berlin (No. 27, Fig. IIA). This latter Madonna was still attributed to Mantegna by W. v. Bode and P. Kristeller, but is now generally recognised as a copy after an early work of the master. The word copy is perhaps misleading. The Berlin picture is probably a studio version based on a lost original.

We meet the same type of head with hood and scarf in another Madonna now in the Metropolitan Museum, which formerly also formed part of the Butler Collection. There, however, the composition is somewhat different. The Child is not sitting on the parapet, but held by the Madonna in her arms. Only the feet of the Child are resting on the parapet. However, the head of the Madonna, the arrangement of hood and scarf, and the position of the Child's head are the same as in the Napoleon and Berlin Madonnas.

Another Madonna which is closely connected with the above-mentioned Madonnas is preserved at the Santuario del Tresto near Este. Here the Child is standing on a cushion placed on the parapet, but the head of the Madonna is the same as in the Napoleon Madonna, also the hood, scarf and jewelled brooch are almost identical. The background is a hilly landscape with clouds. Professor Fiocco attributes the Tresto Madonna tentatively to Ansuino da Forlì (*L'Arte di Andrea Mantegna*, p. 157).

Let us attempt to arrange the Madonnas which I have enumerated in a chronological order.

The earliest still existing example of this type of composition is obviously the Madonna and Child with Cherubs in the Metropolitan Museum. Similarly, as in some of Giovanni Bellini's earliest Madonnas, the top of this picture is formed by an arc. The modelling of the drapery is plastic and hard. The expression of the face of the Madonna is severe and impassive. This Madonna may have been painted as early as in the fifties of the XVth century.

The next step in the evolution must have been a Madonna with the Child sitting on the parapet. That Mantegna actually painted such a Madonna can be deduced by the fact that we still possess, by Andrea's brother-in-law, Giovanni Bellini, several Madonnas of this type which originated in the sixties and which betray



Fig. I. MADONNA AND CHILD. Here ascribed to Andrea Mantegna and Francesco Bonsignori.  
Panel  $28\frac{1}{2}'' \times 20\frac{1}{8}''$ . (Messrs. G. Wildenstein & Co., London)

## A MANTEGNA PROBLEM

clearly the influence of Andrea Mantegna. I am referring to the Madonna in the Museo Civico Correr and the Trivulzio Madonna. Even the motif of the hood and scarf held by a brooch is in the Correr Madonna the same as in Mantegna's Madonnas.

The Berlin Madonna is probably a studio replica after this lost Madonna and must be dated somewhat later.

The background of the lost Madonna was very likely a dark, neutral background, with a garland of fruits hanging behind the head of the Madonna. We find a similar arrangement in another of Bellini's early Madonnas, the Lehmann Madonna in New York.

The next step in the evolution of this compositional type is the Treviso Madonna, another work of the studio, which combines the head of the Metropolitan Museum Madonna with the motif of the Child standing on the parapet, which Andrea used in the San Zeno Altarpiece and which Bellini so often copied. But there can be no doubt that we are here dealing with a still later production of the studio. The treatment of the folds is much softer than in the Metropolitan Madonna, the landscape, which here appears for the first time in the background, shows a certain feeling for space and the somewhat playful, even coquettish attitude of the Child is rather different and distant from the style of Mantegna's and Bellini's early Madonnas.

The last step in this evolution must have been the Napoleon Madonna. In the Berlin Madonna the figures of the Madonna and Child still fill completely the available space; in the Napoleon picture, however, the figures are surrounded on all four sides by ample space, thus giving the impression of perfect freedom. This impression of freedom is intensified by the landscape in the background, which here plays a much more important part than in the Treviso Madonna. Another change in the composition is the raising of the parapet. The medallion on the parapet balances the garland of fruits. From the point of view of composition the Napoleon Madonna offers the most beautiful and most perfect solution of the problem. I think there can be no doubt that Mantegna himself must be held responsible for the composition. The freedom and the elegance of the composition point to the latter part of Andrea's career. Whether we are justified in assigning also the execution of the picture to the master is another question. There are in the expression of the faces elements which are alien to Mantegna's spirit, and the modelling of the drapery does not show the plastic effect, which we are wont to find in the master's paintings. We shall, therefore, have to assume the help of an assistant in the execution of the picture.

In cases like this, where we have to assume the help of an assistant, it is often very difficult, if not impossible, to identify the name of the assistant. In the case of the Napoleon Madonna, however, I think there is sufficient grounds for proposing a definite name: Francesco Bonsignori. Born about 1455 in Verona, Bonsignori was already a master of some reputation when in 1490 he came to Mantua and joined Mantegna's workshop. In 1491 and 1492 Bonsignori worked as Mantegna's assistant at Marmirolo. It may have been then or soon afterwards that the Napoleon Madonna was painted.

At about the same time Bonsignori painted such pictures as the Head of a Female Saint in the Poldi-Pezzoli Museum in Milan (Fig. IIB), the Portrait of a Youth in the Metropolitan Museum and the Madonna with four Saints in London. The expression of the faces in these pictures is very similar to that of the faces in the Napoleon Madonna. Besides, the modelling of certain morphological details as the eyes, the nose and the mouth is almost identical.

It will probably not be possible to determine the exact share of each of the two painters in the execution of the picture. Still the following hypothesis may come very near the truth. I believe that Mantegna designed the composition and outlined the picture. He then began to paint the Child. In fact the Child and the medallion on the parapet are, in my opinion, especially characteristic of Mantegna's manner.

Mantegna, however, left the picture unfinished. During the nineties he was very busy, and it seems natural that he entrusted his assistant Bonsignori with the task of finishing the picture.

We can find, I think, a similar case of collaboration between Mantegna and Bonsignori in the Portrait of a Warrior in the Widener Collection at Lynnewood Hall, near Philadelphia. The execution of this picture must doubtless be assigned to Bonsignori. But also this portrait must have been designed by Mantegna and painted in his studio. The grand conception of this magnificent portrait cannot very well have originated in Bonsignori's mind. Similarly, Bonsignori would not have been able to invent the beautiful composition and the colouristic charm of the Napoleon Madonna.



Fig. IIB. HEAD OF A FEMALE SAINT. By FRANCESCO BONSIGNORI. Canvas 40 cm. by 33 cm. (Milan, Poldi-Pezzoli Museum)



# ON THE ORIGIN OF SPIRAL TURNING IN FURNITURE

BY JOSEPH PEARSON

THE origin of the twisted column provokes interesting speculation. Design and ornament in primitive art were inspired by natural forms, and the concept of the spiral shaft, suggested by the growth of vine tendrils around an upright column, must be as old as human art itself. But the execution and development of this design in either stone or wood must have presented considerable technical difficulties to the earlier craftsmen, and so may account for the rarity of the twisted column in ancient architecture.

At a comparatively late date the invention of the slide-rest for use with the lathe placed a device in the hands of furniture craftsmen which enabled them to carry out spiral turning quickly and accurately. Cescinsky and Gribble,<sup>1</sup> however, state that it is doubtful if the slide-rest for spiral turning was known before the middle of the XVIIIth century (that is, more than half a century after the vogue for the twist had passed), and that the "barley-sugar" twistings of the Restoration chairs were undoubtedly fashioned by hand from the plain turned shafts. If they mean that the lathe was not used for cutting the twist on the turned shaft and that the spiral was done literally by hand, it would appear that the XVIIth century craftsmen were in no better position to execute twisted work than their predecessors. I am not competent to express an opinion on this point, but the sudden fashion for "barley-sugar" twisting in the third quarter of the XVIIth century would appear to be inexplicable unless we can postulate the development of some special technique which enabled twisted shafts to be turned out quickly and efficiently.

On the other hand, some writers have taken it for granted that the sudden popularity of spiral turning in Europe during the XVIIth century was due to the introduction of furniture from the Portuguese and Dutch settlements in the East Indies. This view rests on the assumption that "Indo-Portuguese" furniture, to use Litchfield's designation, was essentially Eastern not only in workmanship but also in basic design.

Figs. IV, V, and VI, illustrate examples of so-called Indo-Portuguese furniture, which is still to be



Fig. I. FROM A SARCOPHAGUS IN THE MUSEUM OF BERLIN. From Pijoan's "History of Art." London: B. T. Batsford, Ltd.

found in Batavia, Ceylon, Negapatam, South Africa and Kenya. Various museums in Europe also contain specimens, and the collection of Lord de L'Isle and Dudley at Penshurst Place contains some notable examples. There is also a chair in the Ashmolean Museum, Oxford, which is believed to have been given to Elias Ashmole by Charles II, differing only from the chair illustrated in having more delicate carving which is not so deeply cut.<sup>2</sup>

The old notarial records of the Dutch East India Company in Batavia mention furniture with spiral turning as far back as 1661 (*vide* "Oud Batavia"). This may refer either to furniture imported by the company from Holland or to local pieces which were made by Dutch artisans or native craftsmen working under Dutch supervision. It is reasonable to suppose that such furniture as was made in the East followed the basic design of imported chairs, tables, etc. This Eastern furniture was made primarily for the use of Dutch servants of the company while on service in the company's settlements, but there is no question that many examples quickly found their way to Europe, either through the ordinary trading

channels or as part of the effects of Dutch Civil Servants returning to their native country. Professor Jouveau-Dubreuil of Pondicherry<sup>3</sup> has expressed the opinion in a private letter that there appears to be no serious reason to give to this style the name "Indo-Portuguese" as the floral ornamentation is Sinhalese while the general form is Dutch and, therefore, suggests the name "Sinhalo-Dutch." Without going so far as to agree that the ornamentation is specifically Sinhalese it may be conceded that it is Indian, using the term in its wider cultural sense, and not European. The basic design may be Dutch or Portuguese, more probably the former. The question which concerns us at present is whether the

<sup>1</sup> "Early English Furniture and Woodwork," Vol. 2, p. 63. (Routledge and Sons.)

<sup>2</sup> This type of furniture is discussed very fully by V. I. van de Wall in his article "Indische Meubels uit den Compagnies Tijd," *Nederlandsch-Indie, Oud en Nieuw*, 15e Jaargang, Afl. 12.

<sup>3</sup> He has given a large collection of S. Indian Colonial furniture to the Colonial Museum, Paris. He has been good enough to send me photographs of some of this collection. A similar chair to the one illustrated in Fig. V is labelled "Dutch-Portuguese style 1625." This does not agree with his opinion given to me personally in which he dates this style 1670.



# ON THE ORIGIN OF SPIRAL TURNING IN FURNITURE



Fig. II. SPIRAL COLUMNS. Cloisters of St. John Lateran, Rome. Early XIIIth Century

spiral turning, which is characteristic of this furniture, was introduced from Europe or had its origin in the East. There appears to be no satisfactory historical evidence in favour of either view, though many authorities who have expressed an opinion assume that spiral turning in furniture is a product of the East.

Reference was made by me to this question in an earlier paper<sup>4</sup> in which, however, I did not express my personal views because at that time I was not satisfied that the origin of spiral turning had been sufficiently investigated. A recent article by R. Edwards and K. de B. Codrington,<sup>5</sup> has just come into my hands on my return from many months' leave. These authors, referring to my paper, state that "Dr. Pearson credits the East with the invention of spiral turning." There is no statement in my paper to this effect. On the other hand, in a footnote, I said that "it is generally stated that spiral turning originated in the East, but I have been unable to find any definite support for this statement."

In 1929 I began to examine the available evidence in order to ascertain to what extent the spiral column had been used in Eastern and European architecture and furniture design prior to the XVIIth century. The result of the inquiry leads me to believe that spiral turning which was used in Indo-Portuguese furniture at the middle of the XVIIth century had been introduced into the East by either the Portuguese or Dutch or by both.<sup>6</sup>

<sup>4</sup> Journal, Royal Asiatic Society, Ceylon, Vol. XXXI, 1928 (1930), pp. 77-101.

<sup>5</sup> "India and the West," *Apollo*, Vol. XXVI, No. 155, pp. 267-270.

<sup>6</sup> It had been my intention to defer a full discussion of this question until the completion of my examination of Dutch Colonial Furniture which is now under preparation. In the circumstances mentioned above, however, the occasion is opportune for setting down my views.



Fig. III. DETAIL OF GOTHIC COFFER FRONT, XVth Century  
From the "Encyclopædia of Furniture"  
London: A. Zwemmer



Fig. IV. LOWER PART OF A CUPBOARD  
Batavia, under Dutch influence, circa 1660-65  
By courtesy of H.'s Jacobs Weltevreden

Most of the authorities on Eastern and general archæology whom I consulted agreed that, with few exceptions, the spiral treatment of shafts was almost unknown in Eastern architecture. Examples are to be found at Amarāvati (II<sup>nd</sup> century A.D.), Ajāntā (II<sup>nd</sup> century A.D.) and Bāgh (VI<sup>th</sup> century A.D.), where straight pillars with closely arranged spiral flutings are to be found. There is also an example in the temple of Avantisvami at Vantipur in Kashmir (IX<sup>th</sup> century A.D.). From my personal knowledge I can say that no examples of spiral shafts are to be found in the ancient remains in Ceylon. It is doubtful whether, prior to the establishment of European trading posts in the XVI<sup>th</sup> century, wooden furniture had been used to any extent in India, and there is no evidence that spiral turning in wood had been practised in the East prior to the XVII<sup>th</sup> century.

On the other hand, there is no doubt that the spiral column had been used in Europe, both in architecture and furniture design, since the early days of the Christian era. Perhaps no better examples of twisted stone columns are known than those in the cloisters of St. John Lateran, Rome (Fig. II), which date from the early XIII<sup>th</sup> century A.D. Here the architects have given about half-a-dozen different types of twist from the straight column with close spiral flutings to the single and double open twists which are identical in design with those used in XVII<sup>th</sup>-century furniture. In St. Peter's, Rome, the baldacchino over the high altar is supported by four spiral columns. These are said to have been copies from columns in old St. Peter's (IV<sup>th</sup> century A.D.), one of which was incorporated in the structure of the present church. Tradition has it that the original columns were brought from Solomon's Temple in Jerusalem. In many Romanesque and

early Gothic churches in Italy and Spain the spiral shaft is an important feature of the decoration, and it is reasonable to conclude that the spiral pillars in the old church of St. Peter's influenced the mediæval architects to whom these early pillars were well known.

This suggestion of a Near-Eastern origin of the twisted column receives support from Pijoan on entirely different grounds. In his "History of Art" he discusses the origin of certain early Christian sarcophagi, and produces evidence to show that the marble from which they were made was not Italian but Greek, of the sort used in Syria, thus pointing to a Near-Eastern origin instead of Italian as had been supposed. Now these sarcophagi are ornamented with carved figures standing between spiral columns (Fig. I.) The same writer also refers to the IX<sup>th</sup> century church of Santa Maria de Naranco at Oviedo in Spain. On architectural and historical grounds he considers that this church was probably built by Syrian monks. It is important to note that the window arcades of this church are supported by pillars ornamented with close spiral flutings.

It is suggested, then, that the spiral shaft may have been introduced into Europe from the Near East in the early days of the Christian era. This is a reasonable assumption, seeing that there were close trade connexions and cultural contacts between the Near East and the Mediterranean countries over a long period. Byzantine art, which received much of its inspiration from Eastern Asia, made use of the spiral column not only in stone but also in wood and ivory, and Byzantine influences can be traced along the shores of the Mediterranean from east to west.

In the course of my inquiries it has been pointed out by more than one authority that the motifs used in stone and wood belong to two very different fields of investigation, and that there is probably little relation



Fig. V. CHAIR WITH SPIRAL TURNING; based on a European model. Batavia, under Dutch influence, circa 1660  
By courtesy of the Archaeological Survey, Batavia

## ON THE ORIGIN OF SPIRAL TURNING IN FURNITURE

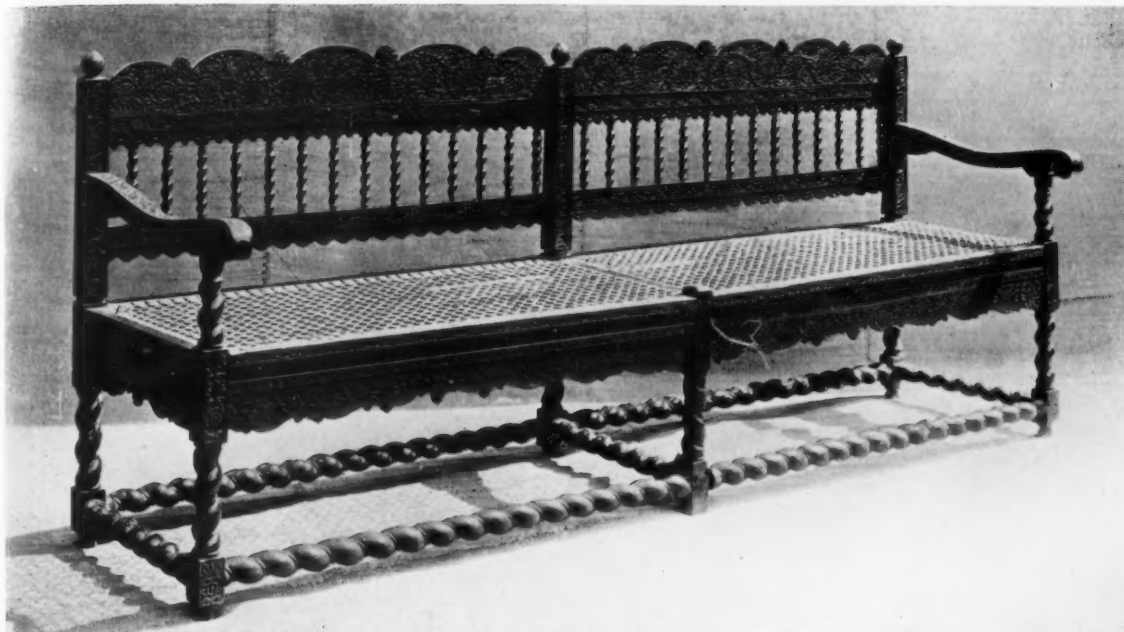


Fig. VI. LONG SETTEE, with spiral turning and delicately carved design. Batavia, under Dutch influence, circa 1650  
By courtesy of the Archaeological Survey, Batavia

between the development of the twisted column in stone and spiral turning in wood. I am by no means convinced that such is the case. Screens, choir stalls and other examples of woodwork in the Gothic and Renaissance churches of Europe agree in design and ornamentation with the architectural style in vogue at the time of their construction. Early furniture and decorative woodwork, though subordinate to the stone fabric, were in fact an intrinsic part of the architecture of the building, and it would have been, indeed, surprising if the stonemason, as principal architectural craftsman, had not left his mark upon the designs and ornamental motifs used by woodworkers. Owing to the different medium used in each case the technique of the two crafts might be expected to differ considerably, but anything which could be achieved in stone would be more easily carried out in wood.

It would appear reasonable to suppose, then, that so long as decorated furniture formed an intrinsic part of architectural design the development of furniture technique would reflect in some degree the motifs used in architectural decoration. It was only when consideration of comfort first entered into the designs of dwelling-houses in the XVIth century, and when in consequence movable furniture came into more common use, that the craft of the furniture maker gradually broke away from the influence of architectural tradition.

Before the XVth century the wood carver rarely made the true spiral shaft which became so common in the XVIIth century, but spiral carving was often depicted on a flat surface. Byzantine work in wood and ivory sometimes showed flat uprights and beadings treated with spiral carvings. The Vth-century church of St. Sabina, Rome, has grape vine spiral carving on

the beadings of the doors, and this motif was frequently used in woodwork decoration in Gothic churches in England and on the Continent. In the XVth century French and Italian wood carvers frequently ornamented the sides of Gothic coffers with arcades supported by spiral pillars (Fig. III), and during the same period the chair of state sometimes had its tall back flanked by spirally worked uprights.

Coming to the XVIth century we find that spiral turning was sometimes applied to table legs and cabinet supports in Spain and Portugal. Such turning has been ascribed to the influence of the Moorish occupation of Spain, thus again suggesting a probable Near-Eastern origin. In England such examples are rare, but spiral shafts are shown in the early XVIth-century church screens at Coldridge, Devon, and Brushford, Somerset.<sup>7</sup>

These examples serve to show very clearly that the spiral column in stone and wood was known in Europe to the craftsmen long before the XVIIth century.

To sum up, an historical study of the development of furniture design fails to throw any clear light upon the reason for the sudden vogue for spiral legs and rails in the furniture of the third quarter of the XVIIth century. It is doubtful, however, if this was due to the introduction of spiral turning from the East. Everything points to spiral turning having developed in Europe, though perhaps introduced at an early date from the Near East, and the so-called Indo-Portuguese furniture, though made in the East, depended upon European conceptions for its basic style, including the spiral legs and rails (Fig. IV.)

<sup>7</sup> Cescinsky & Gribble. *Op cit.* Vol. 1, pp. 145-146.



# ON THE SYMBOLISM OF JADE

BY GEORGE FREDERIC LEES

*Photographs specially taken by the Paris and London Studio*



Fig. 1. THE MOUNTAIN OF THE EAST. One of the largest of the Jade objects in the Gieseler Collection at the Musée Guimet. It is more than a yard in height. Tang Dynasty, A.D. 618-906

THERE is a Guatemalan legend which tells of a certain Master Almendro, a priest with a pink beard and so richly dressed that "white men touched him in the belief that he was made of gold"—a mage who, in addition to much magical knowledge beyond the reach of ordinary men, understood "the vocabulary of jade—the stone that talks—and could read the hieroglyphics of the constellations."

With the spirit of Almendro as a guide, but especially thanks to the erudition of Dr. G. Gieseler, the well-known archæologist and a great authority on the history of Chinese thought, my mind has been travelling of late in the realms of Time; backwards and ever backwards, until I reached those primitive and fantastic regions where human thought began to frame some of the first explanations of the mystery of Man and the Universe. In brief, in precious and magical jade—in those Chinese hard-stones which Dr. Gieseler has presented to the Musée Guimet, in Paris—I have been reading the story of the Tao, or sect of reason, one of the most ancient religious sects of China.

A special room at the Musée Guimet is devoted to this marvellous collection of ancient jade objects used by the followers of Lao-tze, the founder of the sect, born about 600 B.C. But as a matter of fact, many of these precious antiques are evidence of ideas dating much further back in the history of human thought. Taken as a whole, these specimens of ritualistic jade, unearthed on the site of ancient Chinese temples and tombs, constitute one of the earliest and most fascinating chapters in the history of jade. Here we have an indispensable introduction to a knowledge of a branch of art which has of late years engaged more and more the attention of connoisseurs and collectors.<sup>1</sup>

Among the many beautiful objects in jade with which we are acquainted, those which were used by the Chinese in pre-Christian times in their religious ceremonies are certainly the most eloquent. Having from time immemorial regarded this hard-stone as the most beautiful material in which they could incorporate human thought, it came to play a unique role in their lives both at home and in the temple. A Chinese work, the "Li-Ki," which is said to have been composed from the manuscripts or oral lessons of Confucius, contains a dialogue between the great teacher and his disciple Tse-Kong which fully explains the fascination and symbolism of jade.

"May I dare to ask you why the wise man esteems jade and sets no account on the stone *huen*?" Is that because jade is rare, whereas *huen* is very common?"

"It is not," Confucius replied, "because there is an abundance of *huen* that it is valueless, nor because there

<sup>1</sup> A particularly noteworthy contribution to this intriguing subject is the recently published "Chinese Jade: A Comprehensive Review of its Characteristics, Decoration, Folklore and Symbolism," by Stanley Charles Nott, London: B. T. Batsford, Ltd.

<sup>2</sup> "Soap-stone," which looks like jade, but possesses neither its hardness nor brilliancy. It was called "pagodite" by Brongniart.



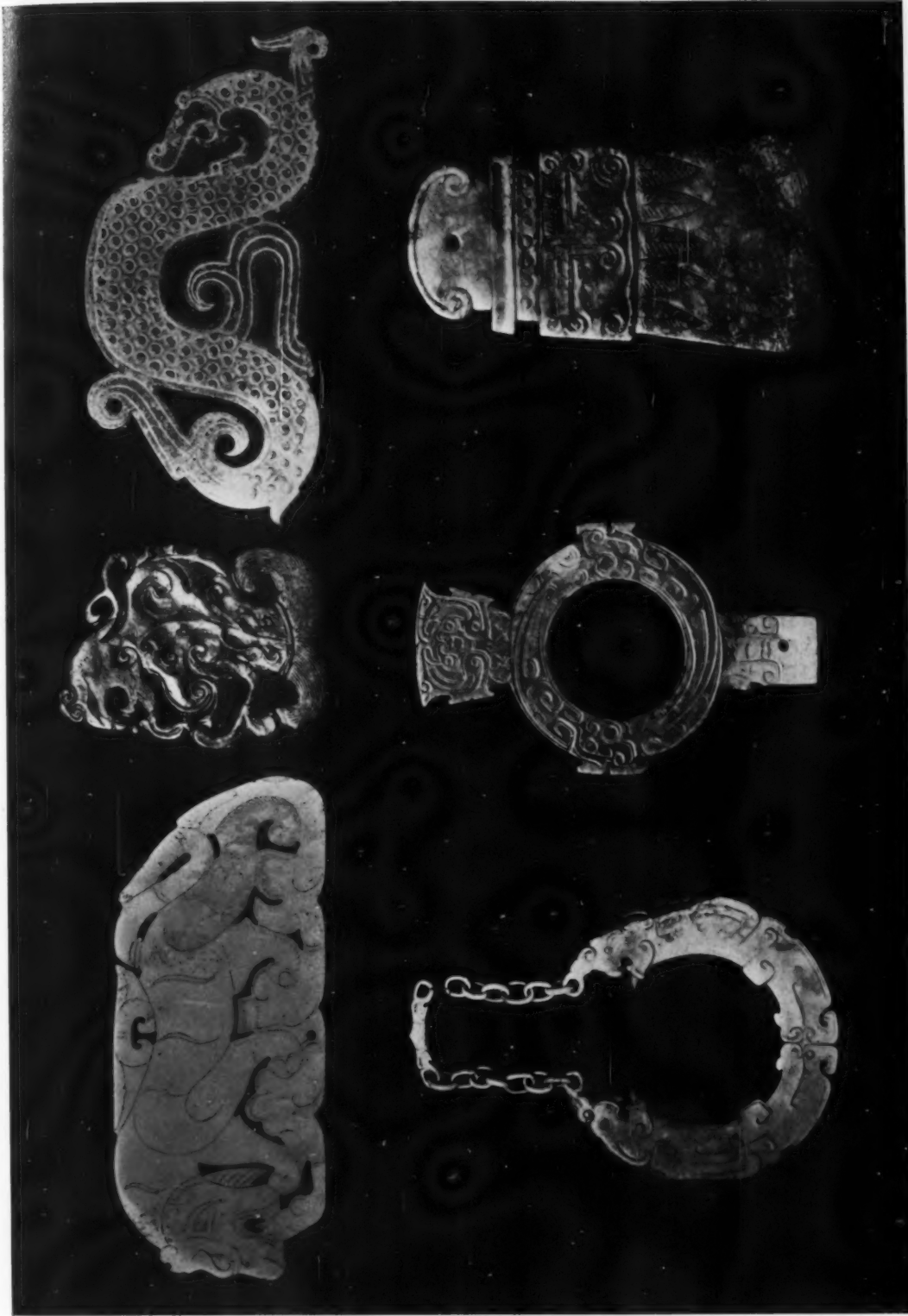


Fig. IV. (Top Row) PLAQUES in Jade and Bronze used in the ornamentation of Chinese Homes and Temples in pre-Christian times  
Fig. V. (Bottom Row) Ceremonial and Ritualistic objects in Jade, including the symbolic dragon on the left and a dark green hard-stone axe, used in the Temples, on the right



Fig. II. LANCE-SHAPED RITUALISTIC OBJECTS IN JADE: SYMBOLS OF THE "MOUNTAINS"

is little jade that it is held in high esteem; but because the wise man has from the most ancient times compared jade to virtue."

Long before the days when porcelain was invented (as the poets of the Tang and other great dynasties sing most sweetly) jade was used for the making not merely of purely ornamental objects but also for a multitude of household utensils destined for the most ordinary usage. Out of cups and vases, exquisitely carved from the precious stone, those hyper-sensitive Chinese of the VIIth century before Christ quaffed their rice-wine mingled with flowers—"whose fragrance," as Tsin-tsan sang in one of his graceful improvisations, "penetrates even the cups of jade and perfumes the autumn-wine." Women adorned their hair with jade ornaments. Musical instruments—*king*—formed of thin plaques of jade which, either suspended from silk cords or mounted on hard-wood frames, were used in the religious orchestras of those temples among whose ruins Dr. Gieseler sought for treasure-trove; the Emperor's mitre was ornamented with twelve medallions of *yu*, white jade plaques hung from the waistbelt of the Son of Heaven; whilst every court functionary, in addition to many other ornaments of jade, was supplied with a tablet, a *chu*—an elongated parallelogram of *yu* with a pointed top, "symbolizing his submission to the Emperor," and which was held in front of the mouth "to arrest the speaker's breath."<sup>2</sup>

<sup>2</sup> See *Li-Ki*, or "The Memorial of Rites"; also *Tcheu-Li*, or "The Rites of Tcheu," for complete details of Chinese ceremonial and the part played by jade in the temples and at the Imperial Court.

The symbolism of jade could not be revealed more strikingly than it is by the objects which Dr. Gieseler brought back from China as his contribution to that history of many religions which we find within the walls of the Guimet Museum. On the subject of that complicated symbolism, typical of Chinese thought in general and Taoism in particular, I shall have something to say when passing in review the curious lance-shaped symbols of the "Four Mountains," the discs symbolizing *Pi*, or the heavens, the symbolic dragons, &c., the votive cups, and the many small objects connected with the dead. Meanwhile other considerations engross the thoughts of those who see these strange and beautiful relics of distant ages (as far back as 1000 B.C.) for the first time. The nature of the hard-stone in which they are fashioned, the beauty of its colouring, its provenance, the manner in which it is found and worked—these and kindred questions crowd upon the mind and demand an answer.

Generally speaking, jade—in Chinese *yu*—is a fine-grained, heavy hard-stone, translucent and unctuous to touch and sight. Its colours vary from candle white to dark olive green, according to the proportions of oxide of iron and oxide of chromium, mingled with other minerals, in its complicated constitution. To be more precise, the mineralogist tells us that under the name of jade are included two distinct minerals: jadeite and nephrite. The former belongs to the group known as the pyroxenes and is a sodium aluminium silicate in composition. Its colour ranges from white or greyish white through light apple green to almost emerald green and dark green.

# ON THE SYMBOLISM OF JADE



Fig. VII. CHINESE JADE VOTIVE CUPS AND ORNAMENTS. 1000 B.C.



Fig. VIII. THREE PRECIOUS EXAMPLES OF CHINESE ART IN JADE. Probable date 1279 to 960 B.C.



Fig. III. JADE DISCS SYMBOLIZING "PI"—THE HEAVENS

Pale mauve and, more rarely, pink jadeite come into the market. But, as Mr. R. K. Mitchell has pointed out, "fine specimens are often marred by 'black' spots. . . . It is probable that both chromium and iron contribute to the colour. The residual colour under the Chelsea Emerald Filter is yellowish green, giving no trace of the reddish tint usually found in chromium-coloured minerals. . . . Transparency varies from translucent to opaque, while the lustre is vitreous although inclined to be 'greasy.'"

The same authority classifies nephrite as "one of a series of minerals parallel to the pyroxenes, and belonging to the amphibole group. In colour it ranges from white, a fibrous form of the mineral tremolite, through increasingly deep shades of green corresponding to an increase of iron content until the 'New Zealand Greenstone' is reached." Finally, according to the Imperial Institute publication "Gemstones," this mineral also occurs in varying shades of blue, yellow and even black, in addition to the normal green; but these varieties rarely find their way into the European market.

The most ancient deposits of jade—and those from which the minerals used in the making of the objects in the Guimet Museum undoubtedly came—were in Chinese Turkestan, near the towns of Khotan and Yarkand—the region known in China as Yu-thian, "the Kingdom of Jade." The kings of the country, as we read in the oldest chronicles, frequently sent large consignments to the Emperors of China, either in the form of tribute or as presents. It is now commercially produced, principally in Upper Burma, and most of the raw material out of which modern jade ornaments are manufactured is absorbed by China. In the "Kingdom of Jade" the boulders of hard-stone were found in the beds of mountain streams, water-worn jades being regarded as the most valuable. The occupation—a hereditary one—was followed by searchers who rode into the mountains on their yaks in springtime "to fish" for jade in the icy waters with their feet. "Jet black," "camphor white," "kingfisher green," "beeswax yellow," "vermillion red"

and "spinach green" were all valued colours. "The jade-fisher," as we are told in such standard works as Abel Rémusat's "Histoire de Khotan," translated from Chinese records, and Stanislas Julien's "Voyage des pèlerins bouddhistes" (p. 223), "had to account for each piece of jade to the King of Khotan, whose principal source of revenue was jade-fishing and jade-quarrying."

The manner in which ancient and modern jade is worked is of paramount interest to archæologists, connoisseurs and jewellers alike. In the case of those marvellously fashioned art objects, which are to be found in the Guimet, Louvre, Victoria and Albert, and other great galleries in many parts of the world, a good description of the work undertaken by a sculptor in jade is given by M. Paléologue, in his excellent manual on Chinese art.<sup>4</sup>

"The Mountain of the East, the Dragon, the Firmament and Heaven are symbolized in the Taoist cult by objects in jade," Dr. Gieseler tells us in a highly technical monograph, which all who would do more than skim the surface of this fascinating subject, in which art, archæology and the history of religious thought go hand in hand, would do well to consult.<sup>5</sup>

Assisted by a number of precise texts in Chinese literature, the jade objects in the Guimet Museum (and the chief of which are here depicted photographically) throw a strong light on the naturalistic religion founded by the philosopher Lao-tze, whom the Chinese raised, side by side with Buddha, to the rank of a divinity. The region of the East—that of Spring—was holy in the eyes of the disciples of the thinker who wrote the Tao-te-King, or "Book of Supreme Reason and Virtue." The circumference of the earth they divided into four regions, the four cardinal points of the compass, and at each point rose a sacred mountain with its accompanying guardian in the shape of a Dragon. Each of these sacred

<sup>4</sup> L'Art Chinois (Bibliothèque de l'Enseignement des Beaux-arts: Paris, Maisson Quantin, 1887).

<sup>5</sup> "Les Symboles de Jade dans le Taoïsme"—Annales du Musée Guimet. Revue de l'Histoire des Religions. Paris: Librairie Ernest Leroux. 1932.



## ON THE SYMBOLISM OF JADE

mountains and dragons had their special ritualistic colour. It was believed that the four mountains supported a cloudy sky extending a little beyond the zodiac. Above was a higher, cloudless heaven, where order was regulated by the Bushel.

Fig. I illustrates the Mountain of the East—the finest of the jade objects in the Gieseler Collection. Over a yard in height, it is truly an impressive piece of work from many points of view: its beautiful state of preservation, though dating from the Tang Dynasty (A.D. 618–906), and especially its artistic qualities which could not better display the extreme cleverness of the ancient workers in jade when working the natural irregularities of the stone into their design.

Much older than this masterpiece are some of the four symbols shown in Fig. II. The mountain on the left is accompanied by a piece of rough carving, which may perhaps represent one of the above-mentioned dragons. The one next to it is a "Kouei" of the Sung Dynasty—A.D. 960–1278. Then comes a most ancient "Mountain of the East" of the Chau Dynasty (1122–255 B.C.); and to the same date must be ascribed the somewhat dilapidated "Kouei"—also of the East—to be seen on the right.

Light or spring green was the chosen colour for these jade symbols in the early days of Taoism. And with the advent of spring these objects played an important role in religious or court ceremonial.

"With the green Kouei," we may read in Chinese writings; and it is also a well-known historical fact that, under the thirty-five Chau sovereigns who reigned for a period of 873 years, "when a vassal came to the court of his suzerain to receive the investiture of his principality he held in his hand the jade symbol of the mountain," which then became known as the *Kiai Kouei*, or Kouei of the Boundaries.

As to the carving on these jade symbols for the Pillars of Heaven, two points are worthy of note: often circular incisions depict the constellations, e.g. the seven stars of the Bushel or Great Bear; and before the Han Dynasty (202 B.C.) some of these objects were

somewhat rudely recarved with a design representing the waves of one of the Four Seas.

The numerous circular jade discs pierced with a hole in the centre, which Dr. Gieseler brought back from Chinese Turkestan, symbolize *Pi*, or Heaven (Fig. III). The earliest known examples of *Pi* were in four sections, representative of the four heavenly regions; but under the Han Dynasty jade-workers became sufficiently skilled to produce these plates in one piece and perfectly circular. Previous to 202 B.C. there was little if any carving on the *Pi*, the veins in the green stone being skilfully utilized to represent the cloudy heavens. Under the Han monarchs jade of a fairly uniform tone was used and carving was added. Dragon's heads, birds, cloud effects and astronomical symbols then became common.

*Long*—the Dragon—whom the ancient Chinese declared was the divinity of the waters, of all forms of vapour and cloud, appears very frequently as a motif on jade objects, whether used for temple, court or home (Figs. IV and V). Only the head of the dragon figures on the *Pi* of the Han epoch, "because, under penalty of becoming useless to Man, they could not reach above the clouds."

The representation of animal forms is most frequent in the curious objects of this ancient cult. Apart from the Dragon, we find the White Lion (Fig. IV—top illustration), the Red Bird and the Black Tortoise, again

and again. The Cicada, too, was chosen as the symbol of Immortality and therefore was used as one of the many-shaped "shutters" which used to be placed over the eyelids of the dead, on their mouths, up their nostrils, and, indeed, in all the openings of their bodies (Fig. VI).

The examples of early jade votive cups and ornaments (Figs. VII and VIII), which Dr. Gieseler has added to the purely ritualistic section of this unique collection, might be made the subject of a separate study if space only permitted. Side by side with them we find, too, a multitude of other smaller objects which are no less worthy of attention.



Fig. VI. VARIOUS SMALL OBJECTS IN JADE, INCLUDING THE CICADA, THE SYMBOL OF IMMORTALITY

# THE WINTER EXHIBITION OF THE BURLINGTON FINE ARTS CLUB. FURNITURE BY D. N. STROUD



MAHOGANY BREAKFAST TABLE, CORRESPONDING TO A DESIGN  
IN THE "DIRECTOR"

Of particular interest among several fine pieces of furniture in the Winter Exhibition of the Burlington Fine Arts Club is the inlaid commode, with its accompanying vase stands, which has been lent by Lord Methuen, together with the bill for the former. The bill shows the commode to be the work of John Cobb, who is now recognised as one of the most brilliant cabinet-makers of the XVIIIth century. With his partner Vile he was responsible for a considerable amount of furniture supplied to George III and Queen Charlotte for the Queen's House, and in his book, "Buckingham Palace: Its Furniture, Decoration and History," Mr. Clifford Smith has said that "the pieces of furniture now identified as having come from their workshops are unquestionably as fine as anything known to have been made by Chippendale." The commode and stands were designed for "the Room next the Great Room" in the fine suite of State Rooms added to the east wing of Corsham Court between 1760 and 1772. Paul Methuen, for whom these additions were made, was the young cousin and godson of Sir Paul Methuen, the famous Ambassador, whose magnificent collection of paintings he inherited in 1757. Cobb's bill is dated 1772, and runs:

1772	Paul Methuen Esq.	£ s. d.
Sep. 9	For a Extra neat Inlaid Comode wth. a scaliote Top, wth brass Ornaments, your Coat of Arm's Inlaid in the pannell of the Ends Compt . . . .	63 5 -
Decr. 17th, 1772.	Recd The Contents in full of all Demands for Mr. Cobb Henry Turner	

The commode, which is 4 ft. 6 in. in length and 3 ft. in height, has a serpentine front and sides, the marquetry being carried out in hawood, mahogany and other ornamental woods on a satinwood ground, while the top is painted to represent scagliola. The front is formed by two hinged doors, each bearing in the centre an oval medallion containing vases of lilies, tulips, carnations and other flowers. The medallions rest on crossed sprays of leaves, and are linked by a husk festoon suspended from bows. At either end are similar oval panels, one of which bears the arms of Methuen (argent three wolves' heads erased proper borne on the breast of an Imperial eagle) and the other those of Cobb of Adderbury (sable a chevron between three Cobb fishes embowed naiant argent a chief or, etc.). The fact that the arms of the latter family should occur on a piece made by one of the same name is merely a rather confusing

# THE WINTER EXHIBITION OF THE BURLINGTON FINE ARTS CLUB FURNITURE



A LATE XVII<sup>TH</sup>-CENTURY CHAIR OF CARVED WALNUT

coincidence. Paul Methuen had married, in 1749, Catherine, daughter and co-heir of Sir George Cobb of Adderbury, and until the discovery of Cobb's bill it was erroneously known as "Kitty Cobb's commode." Front and sides are bordered with a design of alternate honeysuckle and rosettes, while the top and angles are finished with ormolu enrichments and festoons. The same border and ormolu mounts decorate the stands on either side of the commode, which are in the form of rectangular, elongated vases, each bearing similar medallions containing a vase of flowers.

Also shown in the exhibition is a design by Robert Adam for "a Glass Frame and Table Frame," on which are some pencilled notes referring to the commode. The Adam mirror design was carried out, with slight emendations, but it would appear that during a discussion a suggestion was put forward to substitute the commode and vase stands for the table, since the words "Commode 4½ ft. long 3 ft. high" and other detailed directions are written on the drawing, and by the table can be seen an outline of one of the stands.

Three very similar commodes are known to exist: that in the possession of Lord Ilchester, another in the Victoria and Albert Museum, and one in the United States of America. The identifying of the Corsham piece, therefore, now makes it possible to ascribe these other commodes to "that singularly haughty character Cobb the Upholsterer," of whom there is an entertaining description in "Nollekens and His Times." "One of

the proudest men in England," he "always appeared in full dress of the most superb kind, in which state he would strut through his workshop giving orders to his men." It was Cobb who "brought that very convenient table into fashion that drawers out in front, with upper and inward rising desks, so healthy for those who stand to write, or read, or draw," and Nathaniel Dance was so delighted with them that he prevailed on Cobb to give him one in exchange for painting his portrait.

The earliest piece of furniture in the exhibition is a small Japanese oblong cabinet of gilt lacquer with shell inlay, the date of which was ascribed by the late Lieutenant-Colonel E. F. Strange to the beginning of the XVII<sup>th</sup> century. Similar cabinets or "scrutores" were frequently brought over to this country through the East India Company. The top of this example, which is lent by Sir William Reynolds-Stephens, bears a panel in a chequer border showing a landscape. The outside front panel is decorated with birds and foliage, and the inside with leaves painted in colours and picked out in gold, while the ends and back panels show monkeys, birds, and foliage.

Eight pieces from the collection of Brig. W. E. Clark include an interesting mahogany breakfast table which corresponds to one of two designs for breakfast tables in the first edition of Thomas Chippendale's "Director," where it is described as having "a shelf under the top with frets all round; the front is cut out for a recess for the Knees, and two folding doors to open." On either side of a plain centre board are folding leaves supported by pivoting brackets, and above the double doors of open fretwork in the knee-hole recess is a shallow drawer.



ONE OF A PAIR OF WALNUT CHAIRS UPHOLSTERED IN AMBER VELVET



## A P O L L O

Another piece from the same collection which closely resembles a design in the first edition of the "Director" is a carved mahogany elbow chair in the rococo manner. A frame of carved scrollwork and foliage encloses the shaped back which is covered in modern needlework with a design of flowers in a vase against a soft blue background, a similar design appearing also on the upholstered seat. The frame of the seat is carved at the front and sides with foliage, while the cabriole legs have a rich rococo design in relief at the knees.

A pair of carved walnut chairs with seats and slightly tapering backs upholstered in amber velvet with a cut floral pattern (*circa* 1715), and a fine late XVIIth century carved walnut armchair are also lent by Brigadier Clark. The former have cabriole front legs, carved with eagle-head volutes, and an acanthus design of gilt metal at the knees. They terminate, below a square collar of gadrooning, in claw and bun ball feet. The rear legs have similar carving and collars, and rest on club feet carved with an egg and tongue design. The earlier chair, representative of a type which came into fashion during the reign of William III, has an upholstered seat and richly carved back. An oblong vertical panel, flanked by leafy scrolls, encloses a design of scrollwork and acanthus supporting a central medallion of quatrefoil foliage. Slender columns with Corinthian capitals support the cresting of symmetrically carved foliage. The scrolled ends of the wavy arms are also carved with foliage. The front legs, of four-sided baluster form, are connected to the turned rear legs by moulded S stretchers, and terminate in bun feet, while the upholstered seat is

covered in modern green velvet finished with a narrow fringe.

A late XVIIth century walnut triple stool and two single stools are lent by Lord Aberconway and form part of a set formerly in the possession of the Duke of Leeds at Hornby Castle. Of beechwood, japanned in gold and black, the stools are supported on semi-Chinese cabriole legs with upward-curving X stretchers, the triple stool having four legs on either side, while the seat frames have symmetrically shaped aprons, which in the latter occur on the front only. The upholstered seats are covered with Italian needlework with a floral design.

The writing-room is devoted to an entertaining collection of XIXth century pieces, chiefly of paper mash. Two chairs lent by Mr. John Steegman, a tilting table lent by Lord Sandwich, and a work table lined with blue silk lent by Mr. Gerald S. Hervey are all charming examples with shell inlay and painted decoration. The most imposing piece, however, is the cabinet on a stand lent by Mrs. William King, which shows how much fine and delicate workmanship was often put into the construction of paper mash furniture. The cabinet itself is rectangular, with a scrollwork parapet, and a hinged fall front which opens to show four tiers of drawers. It is decorated with coloured shell inlay and gilding against a black background, with a landscape of trees, figures and pagodas in the Chinese manner on the front panel. Inside the cabinet, the fronts of the drawers are painted with oriental landscapes, trees and birds. The stand has a deep frieze, shaped and decorated, and is supported by four cabriole legs with gilt decoration at the knees, terminating in club feet.



THE "EXTRA NEAT INLAID COMODE"  
MADE BY COBB FOR PAUL METHUEN IN 1772



# THE BURLINGTON FINE ARTS CLUB

## II.—PICTURES AND OTHER OBJECTS BY HERBERT FURST

The pleasure of this exhibition, like that of so many others in this club, consists in the great variety of the "dishes" it bids us taste; rather like a Japanese banquet in which the courses—small in quantity—are served simultaneously, and have the most distinctive and contrasted flavours. What greater contrast can one imagine than, for example, that between a large canvas lent by Lord Aberconway (a glorified banner perhaps, commissioned by an Umbrian town praying to be delivered from the plague) and two lonely little rhythmic figures of Chinese dancing girls lent by Mr. N. A. Argenti; both objects in the same room with a portrait of Eliza Cook, poetess of "The Old Arm Chair." Or, for that matter, what greater contrast in taste and in material than that between the English XVIIth century armchair in carved walnut, lent by Brigadier W. E. Clark, and the paper-mash mid-XIXth century chair inlaid, painted and gilt, lent by Mr. John Steegman. The preceding article having dealt with some very important furniture in this exhibition, I must rely on a few disjointed comments to stimulate the reader's appetite in the belief that he will find it worth while to visit the show which remains open during this month. A detailed account would far outrun my available space.

There are some nine or ten paintings by William Etty, lent by Lord Fairhaven and others, most of them good, two of them, "Naked Man bending Down" and "Standard Bearer," excellent, but all of them, I am afraid, supporting the opinion which his contemporaries had of him and which we now find so unjust. Etty's nudes are naked, and the very excellence of the painter of naked flesh and muscle stood in the way of the artist. Or, to put it otherwise, he loved the trees so much that the wood escaped his vision. Further along there is a fine Tintoretto painting that, however, could do with cleaning; it represents Cardinal Grimani, and belongs to Mrs. A. Vivian-Neal. That is portraiture in the grand manner. Not far from it is a portrait of the same century, but of a very different school. It is called "Judith," and though the head of "Holophernes," hidden under a coat of tempera, underlined its biblical nature, it is as much a portrait as "La Gioconda," and with resemblances as curious as the differences are emphatic. It belongs to Lord Aberconway. By the same artist, Lucas Cranach the Elder, is another portrait (see illustration on this page) of equal excellence, but on a smaller scale. Once in the collection of the Czarina, it now belongs to Mr. N. A. Argenti. The Czarina, we learn, gave it to a general—perhaps *pour encourager les autres*, for this "Nobleman" is the quintessence of militarism, albeit of the lansquenet age. How spiritless, compared with it, the large portraits by Watts, lent by the Earl of Ilchester. What, one asks in the light of such contrasts, what is art? And that question comes with even greater insistence when one faces the collection of Early Victoriana in the room downstairs. We leave out the almost unbelievable room ornaments such as the "Clock of gilt metal, applied porcelain flowers, bone work, coloured silks, tawny red velvet, the whole forming an alcove sheltering a model of a lady in XVIIIth century costume, seated before a bone model of a spinning wheel." This delicious



PORTRAIT OF A NOBLEMAN

By LUCAS CRANACH THE ELDER

From the Exhibition at the Burlington Fine Arts Club

atrocities belongs to Mrs. William King, and there are other similarly enchanting absurdities, lent by her, by Captain Osbert Sitwell and others, absurdities which, owing to their "surrealistic" inconsequence, are in the fashion. Even, however, in the more obvious "works of art," there are these contrasts between art and art. For example, Sir David Wilkie's pencil and water-colour sketch of King William IV, lent by Mr. Randall Davies, is Wilkie at his very best. The "Miss Elizabeth Cristall in the Garden of Paddington House; by Joshua Cristall, Esqre.," as a water-colour lent by Mr. J. Byam Shaw is inscribed, is a sketch of very great merit, so full of light and air that neither Claude, nor Constable, nor Pissarro would have been ashamed to own to it. But then we look at a nude study of a woman by dull William Mulready, lent by Mr. E. C. Paget, and realising that he could draw, wonder why he could not paint. Or again we must acknowledge without enthusiasm the elegant skill in, say, Adam Buck's "Family Group," lent by Mr. R. Holland Martin, and with considerable pleasure the vulgar clarity in Robert Cruikshanks's "Low Bar" and "High Bar," both lent by Mr. Thomas Lowinsky, and both so different from the famous George Cruikshanks's style.

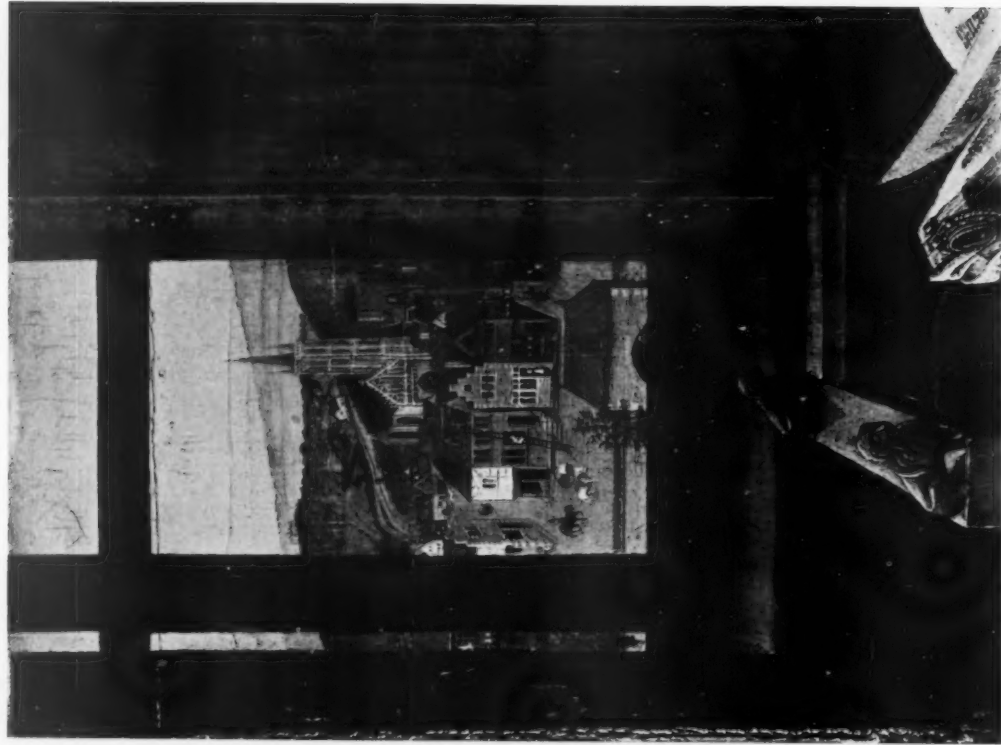
Thus we could go on. This must be enough.



DETAIL FROM "THE ANNUNCIATION"  
Painted in 1486

"The small child from Crivelli's 'Annunciation' looks round the corner of a balcony and sees through Campin's 'Window a beautiful toy town, brighter and more real than anything she could have found in Italian painting of the time'."

From "ONE HUNDRED DETAILS FROM PICTURES IN THE NATIONAL GALLERY" (see review on opposite page)



DETAIL FROM "THE VIRGIN AND CHILD"  
Painted about 1430-35

By Campin

"Window a beautiful toy town, brighter and more real than anything she could have found in Italian painting of the time."

From "ONE HUNDRED DETAILS FROM PICTURES IN THE NATIONAL GALLERY" (see review on opposite page)

## BOOK REVIEWS

### ONE HUNDRED DETAILS FROM PICTURES IN THE NATIONAL GALLERY.

With an Introduction and Notes by KENNETH CLARK. (Published by the Trustees of the National Gallery.) 6s. net.

For six shillings you can book a passage out of this sordid world; if you are impecunious you may even be able to borrow the "ticket" in a public library, though the chances are that you will want to possess one of your own. I am referring to the book mentioned at the head of this review; since for the time during which you are absorbed in its contents you will be travelling through "countries" old and cherished by thousands who have gone before, countries which you yourself may have visited but which you probably have never before seen in the light in which they are here revealed. And how pleasant, how delightful the journey is. Ostensibly, of course, the Director is taking you abroad; actually, however, it is a voyage *autour de ma chambre*, since it is, after all, your own world into which he and the artists enter as visitors, and their works as furnishings of your own consciousness. The Director of the National Gallery allows you glimpses into his own mind, and half the pleasure of this journey lies in comparing your own "re-actions" to those of the guide, and of the countries and its "details."

He has chosen, for the most part, details from familiar pictures, and how strange they often seem. Occasionally the portion confirms what we already know of the whole; often we seem to be looking more closely into a familiar master's mind, and sometimes, indeed, the pictures appear in an altogether new light. The Director says in his introduction: "Our failure to recognize some of these details . . . has an important meaning. There was much to be said for the old naïve method by which people read a picture like a book. We,

### FRIENDS OF THE NATIONAL LIBRARIES



FRONTISPIECE of "The Fable of Philargyric, the Great Gigant of Great Britain" (London, 1551) Used as a Devise by the Friends of the National Libraries (see below)

Friends of the National Libraries,  
c/o British Museum,  
London, W.C. 1.

December 21st, 1938.

DEAR SIR,—In order that the annual income may be more adequate to the demands made on it, the Friends of the National Libraries are anxious to increase the Society's membership from hundreds to thousands.

The Society, it will be recalled, was formed eight years ago to render to the great collections of books services similar to those performed by the National Art-Collections Fund in the case of pictures. During the last seven years it has collected over £9 400 towards the purchase of many important works which would otherwise certainly never have remained in this country.

Because their funds are so limited, each year in the salerooms many rare books and manuscripts desired by the British Museum and the National Libraries of Scotland and Wales are irretrievably lost. Most of them go abroad, never to return.

There is no limit to the benefactions that the Friends could make if money were available. May we appeal to your readers to become members? The minimum annual subscription is one guinea, though donations of any amount are welcomed. Further information and details of special privileges granted to members can be obtained from me.

I have the honour to be, Sir,  
Your obedient servant,  
OLIVER BELL  
(Honorary Secretary).

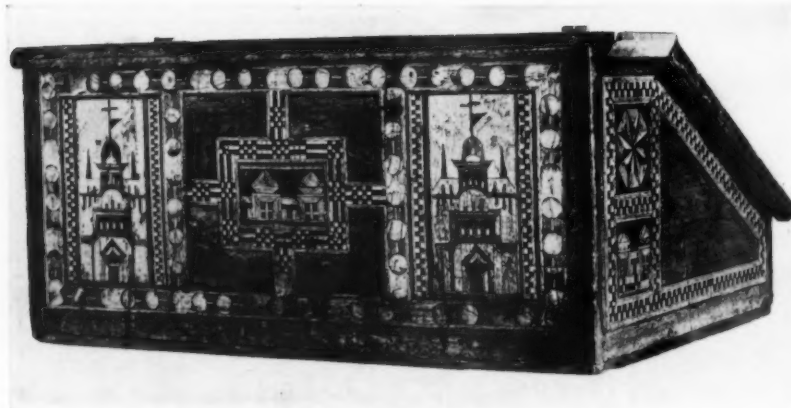
in our anxiety to avoid a literary approach are often content with a synthetic impression." Both methods are, we think, right, provided they are employed in their proper order. The synthetic impression comes naturally and logically first, because it tells us what picture is worth looking at as a work of art. When this has been decided by our sensibilities then we know that the picture will be worth looking into—analysis, *i.e.*, the intellectual effort will be worth our while. To reverse the order must lead us astray in our judgment, unless, of course, we are only interested in history, archaeology, or something other than art.

There is, however, also a physical reason why we, *nous autres*, must generally content ourselves with rapid, even cursory syntheses. Analysis demands accessibility and close scrutiny. This, in large pictures under glass, is, in a public gallery at all events, impracticable.

For this reason we owe the Director a debt of gratitude as much for his comment as for the generally excellent reproduction of things we have of necessity missed.

Naturally, we are not always in agreement with the commentator. Nothing, for instance, will make us believe that Rubens was "thinking of undulating hills and waterfalls" when he was painting Helene Fourment's hands. We believe he was thinking of hands, quite simply; it was his mind that habitually but unconsciously undulated, just as Mantegna's mind was habitually but unconsciously like a stratified rock. Every human being has its native rhythm, and the master-artist unconsciously reveals it. Hence, for example, the alleged "likeness" between Gainsborough and Renoir could only deceive amateurs (in the pejorative sense). As the author himself points out, Gainsborough's touch is the calligrapher's,





WRITING DESK, with designs of buildings in inlay of holly, bog oak and stained woods (late XVIIth century)  
From "The Evolution of Furniture," reviewed below

Renoir's the modeller's. The brush of Gainsborough caresses a surface, so to speak, whilst that of Renoir tries to efface it.

But this extraordinarily inexpensive book is so full of stimulating food for eye and mind, that each of us might fill another book with his own comment upon this admirable commentary.

We have only one or two slight criticisms to make. The crucifix—not as printed, crucifixion—from the St. Eustace was hardly worth enlarging. The head of Velazquez's "Philip IV" is flat in the original, but not as flat and dull as in the reproduction. This dullness could have been avoided and the modelling brought out. Incidentally, the tone-equivalents of colour are in many cases not reliable, but we are afraid that that is inherent in the printing process. The one thing, however, which would, we believe, have been most helpful would have been a "thumbnail" reproduction of the *whole* picture from which each detail was taken; these could have been printed either in the text pages or even on the margin of each plate.

H. F.

THE EVOLUTION OF FURNITURE. By L. E. COTCHETT. (B. T. Batsford, Ltd.) 12s. 6d. net.

This book, it is claimed, is concerned with the evolution of furniture, and the history of English, French and Italian furniture is summarized from the Renaissance to the French Empire, with special emphasis on the forces which shaped furniture, such as the discovery of new materials, the perfecting of new methods of construction, and the effects of fashion and certain social influences, such as fresh customs, meals and pastimes. But these formative influences have already been emphasized in the classical histories of furniture. There are several errors in the short section dealing with English furniture of the XVIIIth century. The fact that, as the author writes, "lighter furniture was in full swing" at the accession of George III in 1760 is said to have been due perhaps to "Grinling Gibbons's realistic art." As this great craftsman in wood died in 1721, the suggestion that the lightening of furniture models (which is recognized as partly due to French influence) was a belated effect of Gibbons's art is not a happy one. The references to Thomas Chippendale are not in accordance with modern

knowledge. On page 84 it is said that Thomas Chippendale learnt the furniture trade from his father, who had settled with his family in London about 1727. Thomas Chippendale's father, John, a joiner of Otley, in Yorkshire, married at Otley in 1715 and was buried there in 1729, and there is no evidence of a move to London. Again, on page 86, Thomas Chippendale is said to have "avoided the use of ormolu except for necessary locks and handles," a statement which is at variance with Chippendale's known work at Harewood House in Yorkshire, and also with the plates in the *Director*. On page 94 the "new firm of Chippendale and Haig" is described as "the firm of Royal cabinet-makers," but it is well known from the Lord Chamberlain's accounts that this firm was not among the Royal tradesmen.

There is a chapter upon "modern architecture and the furniture it requires," and an appreciation of the "soaring quality of the New York skyscraper," which, it is claimed, has the "same breathless beauty as a Gothic cathedral." The illustrations are well chosen, and record some interesting examples of French architecture and decoration, as well as furniture.

J.

CATALOGUE OF WILLIAM BLAKE'S DRAWINGS AND PAINTINGS IN THE HUNTINGTON LIBRARY. By C. H. COLLINS BAKER. Huntington Library Publications. (San Marino, California). \$2.25.

The Huntington Library has set itself the noble task of publishing scholarly books which, to use its own words, "the commercial press will not undertake because they cannot show profit." So far as art is concerned the library has already published a "Catalogue of British Paintings" in the library, and now the above-mentioned catalogue. The library owns some outstanding Blakes, *inter alia*: Thirteen Illustrations to Milton's "Paradise Lost"; Six Illustrations to Milton's "On the morning of Christ's Nativity"; Eight Illustrations to Milton's Comus, etc. This catalogue is well illustrated with twenty-four reproductions of admirable precision. The "Expulsion from Paradise Lost," on account of its amazing invention and rhythm, would alone make the possession of this little book desirable.

E. A.



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A GROUP OF ASTBURY FIGURES



RALPH WOOD TOBIES

*From pieces in the Collection of Sir Harold Mackintosh, Bart.*

## BOOK REVIEWS

**FRANCISCO RIBALTA AND HIS SCHOOL.** By DELPHINE FITZ DARBY. (Mass.: Harvard University Press. London: Oxford University Press.) \$7.50 and 31s. 6d. net.

The authoress has long been engaged in elucidating the personality of the founder of the school of painting in Valencia during the XVIIth century, and the richly illustrated monograph which she now publishes is certainly a valuable contribution towards a better understanding of Ribalta's significance and development. It also enables us to estimate more exactly what share his pupils had in the work that was carried out in his studio. Unfortunately, a certain degree of caution is advisable when using the book, for it contains serious inaccuracies. It is impossible to go into these at length in the present review, but I think it is very important to mention the following. The sketch for an "Elevation of the Cross" in Gijón has no connection with Ribalta or with the painting in Leningrad. It has already been correctly attributed to Orrente, and was executed at least twenty years later than the picture in the Hermitage. The two pictures in Bilbao (Figs. 3 and 4) have also nothing to do with Ribalta or his studio, but should be assigned to Orrente or his circle.

The authoress does not sufficiently recognize the fact that Ribalta, like all truly creative artists, worked hard and slowly, continually searching for a new style. Possibly Vicente Castelló may have helped to paint the "St. Paul" (Fig. 40), but the conception is Ribalta's, and the drapery certainly by his own hand. Again, it seems to me over bold to attribute the small "Last Supper" in the museum in Valencia to Castelló. His works which are adduced for comparison are much weaker. But the crowning absurdity is to assign the "St. Bruno" in Valencia and the sketch for the same painting to Juan instead of to Francisco Ribalta. This sketch more than any other must be regarded as an authentic work by Francisco. As for the sketch of "St. John the Baptist" in the Prado, which Sanchez Cantón first published as the work of Francisco Ribalta, I doubt very much whether it has any connection with either of the Ribaltas, or whether it is even Valencian at all. On stylistic grounds I should assign it to the decade 1640-1650.

A. L. MAYER.

**ROMAN LETTERING.** By L. C. EVETTS. (London: Sir Isaac Pitman & Sons, Ltd.) 7s. 6d. net.

It is now widely recognized that for purposes generally, and for monumental inscriptions in particular, Roman lettering is the most suitable, and the publication of this volume, in which Mr. Evetts traces the history and development of lettering in Britain, should be welcomed alike by students and designers.

Knowledge of writing, the history of which the author briefly discusses, was brought to these shores by the Romans, and our alphabet is derived from theirs. We have adopted the practical character of Roman lettering as well as the purely symbolical.

Mr. Evetts deals concisely with the technique of lettering, explaining the influence of tools, and the further effect of materials upon design. His text is fully illustrated by a complete series of diagrams, and by photographs of a part of Trajan's column, and an inscription found at Caerleon, all reproduced on a generous scale.

J. G. N.

## BOOKS RECEIVED

**CATALOGUE OF MANUSCRIPTS AND LIBRARY AT FREEMASONS' HALL in the possession of THE UNITED GRAND LODGE OF ENGLAND.** Compiled and arranged by Major Sir ALGERNON TUDOR-CRAIG, K.B.E., F.S.A., P.G.D., Librarian and Curator. 1938. (The United Grand Lodge of England, Freemasons' Hall, London, W.C. 2.) Vol. III. £2 2s. net. (Set of three volumes, £5 5s. net.)

**SURVEY OF LONDON. Vol. XIX. OLD ST. PANCRAS AND KENTISH TOWN** (The Parish of St. Pancras, Part II) being the Nineteenth Volume of the Survey of London. By PERCY W. LOVELL, F.S.A., and W. MCB. MARCHAM, under the General Editorship of Sir GEORGE GATER (for the Council), and WALTER H. GODFREY (for the Survey Committee). Published by the London County Council. £1 1s. net (£1 1s. 9d. post free).

**THE EVOLUTION OF FURNITURE.** By LUCRETIA EDDY COTCHETT, Officer of the Legion of Honour. Illustrated by Photographs of Period Houses and their Furniture. (London: B. T. Batsford, Ltd.) 12s. 6d. net.

**EL GRECO.** Foreword by LUDWIG GOLDSCHIEDER. (Paidon Edition. London: George Allen & Unwin.) 10s. 6d. net.

**THE LIFE AND DEATH OF CONDOR.** By JOHN ROTHENSTEIN. (Dent: London.) 18s. net.

**THE ART OF ENJOYING ART.** By A. PHILIP McMAHON, Professor of Fine Arts, New York University. (McGraw Hill Publishing Co., Ltd., London.) 12s. 6d. net.

**L'ART PORTUGAIS.** Architecture—Sculpture—Peinture. Texte de REYNALDO DOS SANTOS. (Editions d'Histoire et d'Art: Paris).

**ANIMAL CARVINGS IN BRITISH CHURCHES.** By M. D. ANDERSON (Author of "The Medieval Carver"). (Cambridge at the University Press, 1938.) 5s. net.

This is a charming little book on a fascinating subject. Until even a few years ago one would have found it strange how people could once believe in what we superciliously called fantastic creatures and fabulous stories. Science has since told us stranger tales not only difficult but impossible to believe; and the monstrosities that are committed in the world to-day are more than medieval monsters, and more monstrous in their attacks upon our intelligence. Nor have latter-day monstrosities that creative influence on the imagination, and therefore on artists, the "Bestiaries" had on the artists of their day. Miss Anderson tells us all about these, and supports her stories with delightful illustrations of little masterpieces hidden in our churches.

**THE ARTS OF SCOTLAND.** By JOHN TONGE. Illustrated. (London: Kegan Paul, Trench, Trubner & Co., Ltd.) 2s. 6d. paper cover, 3s. 6d. cloth, net.

**MONOGRAPHIES DES PEINTURES DU MUSEE DU LOUVRE. I. JORDAENS.** Les Quatre Evangélistes. By M. EDOUARD MICHEL and Mlle. HELENE DE VALLEE. 30 reproductions. (Editions des Musées Nationaux, Palais du Louvre, Paris.) 25 frs.

**THE ROMANESQUE ARCHITECTURE OF THE ORDER OF CLUNY.** By JOAN EVANS, Litt.D., D.Lit., F.S.A. (Cambridge: at the University Press.) £3 3s. net.

**EARLY MING WARES OF CHINGTECHEN.** By A. D. BRANKSTON. Fully illustrated. (Peking: Henri Vetch.) London, 25s.; U.S.A., \$6.50; China, \$20.

**ANNUAL BIBLIOGRAPHY OF ISLAMIC ART AND ARCHAEOLOGY** (India excepted). With the collaboration of DJA'FAR 'ABD EL-KADER, M. AGA-OGU, ST. BEN-DOR, M. ABD-ULLAH CHAGHTAI, R. ETTINGHAUSEN, ZAKY M. HASSAN, VERA KRATCHKOVSKAYA, C. J. LAMM, 'ABD AR-RAZZAQ LUTFI, A. MARIN OCETE, ST. PRZEWORSKI, G. and M. RODINSON, J. RYPKA, A. VAN DE PUT, J. P. VOGEL, J. WALKER, A. WHEEN. Edited by L. A. MAYER. Vol. II., 1936. (Jerusalem: Divan Publishing House, 1938.)

**ONE HUNDRED DETAILS FROM PICTURES IN THE NATIONAL GALLERY.** Introduction and notes by KENNETH CLARK. (Printed for the Trustees.) 6s. net.

**HISTORY OF CEMETERY SCULPTURE.** By ARNOLD WHITTICK. Volume I. From the Monuments of Primitive Times and of the oldest Civilisations to early Christian Monuments in England. (London: Mineral Publications, Ltd.) Limited edition 21s. net.



# NOTES FROM PARIS

BY ALEXANDER WATT



MIRABEAU.

By ANGÉLIQUE ALLAIS

*Colour engraving now on view at the Orangerie Museum*

**A** MOST interesting exhibition of XVIIIth-century French colour engravings is now being held at the Orangerie Museum. Here are 229 of the finest examples chosen from the remarkable collection of colour engravings which the Baron Edmond de Rothschild recently presented to the Louvre. They form an ensemble unique of its kind, for there is no public or private collection in the world that comprehends such a complete survey of the different techniques and aspects of this delicate art. This is an exhibition which appeals to a wide public; it is instructive in methods of technique, and it invites a fascinating study of its subject matter with regard to the fashion, manners and customs of the period.

There is little doubt that the decorative, charming and frivolous art of Boucher and his time influenced the vogue for colour engraving in France. Unfortunately, we are not shown any examples by Le Blon, who was the first to practise the art in France. Mezzotint was the basis of his colour-printing process, which he founded on Newton's theory of the triple composition of light. Le Blon's life was one long struggle to make a success of his invention. He went to London, in 1719, determined to prove to the British public the merits of this new medium. He eventually found support in the patronage of Sir John Squire, and he was encouraged to execute a portrait of George I. This enabled him to obtain a

royal patent. A company was then formed, in 1721, to produce what were known as "printed paintings," and the "Picture Office" became one of the sensations of the day. But Le Blon made the mistake of engraving subjects that pleased himself and which were of insufficient interest to the public. If only he had engraved British scenes, for example, rather than the reproductions of paintings by minor Italian artists, then he, very probably, would never have known financial failure, in 1732.

Le Blon went back to Paris in 1735, and this time was granted a royal patent. But he still committed the error of choosing unsuitable subjects for his colour engravings. He managed to give instruction to a few pupils, but in 1741 he died in poverty in a Paris hospital.

Shortly after his death, Gauthier-Dagoty obtained a new patent for a period of some thirty years. He claimed, unjustly, to be the inventor of a process which hardly differed from that employed by Le Blon. For a number of years he and members of his family produced colour engravings of quite fine quality, though it cannot be said that they had any real influence on the movement. There are four members of the Gauthier-Dagoty family represented in the present exhibition. The portrait of Madame Du Barry, by Jean-Baptiste-André, one of the sons, is a delicate piece of colour work. It can hardly be referred to as flattering, however, for she is seen as any ordinary woman dressed in simple bed clothes seated on the edge of the bed sipping her morning coffee. Maybe Gauthier-Dagoty meant to be rather unkind in portraying the king's mistress at this time of the day; a few hours later and she would have appeared as the beautiful favourite of Louis XV.

Gilles Demarteau was one of the first to produce engravings in imitation of drawings. The art of Boucher directly inspired the chalk manner of engraving. We can see in the Orangerie exhibition how Louis-Marin Bonnet carried this particular technique to perfection.



"LA BERGÈRE AU CŒUR"

By GILLES DEMARTEAU

*Colour engraving*

NOTES FROM PARIS



PORTRAIT OF MADEMOISELLE V. (1864)

*Galerie de l'Elysée*

By **RENOIR**

One of the long walls of the great room is hung with thirty-eight examples of his engravings in imitation of sanguines, pencil and chalk drawings and pastels by Boucher, Huet and Greuze.

Le Prince produced his first aquatint in 1769; the same year that Bonnet discovered this process of imitating drawings and pastels. Janinet then got the idea of using the process of Le Prince for colour. This may be considered the most important moment in the history of French colour engraving. The fifty-three works on view at the Orangerie well illustrate his master craftsmanship. He has a wide range of subjects borrowed from famous XVIIIth-century artists—Fragonard, Boucher, Lavreince, Watteau. His portrait of Marie-Antoinette is beautifully engraved with a charming tonality. "Les Trois Graces" is, I think, the most successful colour engraving of the XVIIIth century. The flesh tints are most delicately rendered. This was probably executed from four plates, rose-madder, raw-umber, blue and black. Even the suggestive little scenes by Lavreince, "La Comparaison," "L'Aveu difficile," "Le Petit Conseil," seem to gain in the delightfully subtle colour engravings of Janinet.

The artist who turned the various methods of colour engraving to most useful account was Debucourt. He worked much on the lines of Janinet's process with an additional liveliness and a varying technique in the use of aquatint and mezzotint. He quite often employed etching in his effort to give full expression to some delicate accent. It is also much to his credit that he was a creative artist. There is only one out of the twenty-eight examples on view that was not engraved from an original painting by him. "Les Deux Baisers," "Heur ou Malheur ou la Cruche cassée," and "L'Escalade ou les Adieux de matin" are outstanding for their rare tonal value, and are gay, witty and satirical in their subject matter. One of his finest works, "La Noce au Château," is here shown in four different states. This was executed in 1789, when a change seems to have come about in his work. The quality of his colour engravings remained the same, as may be judged by the excellent and tiny "Gourmand" (executed in 1821), but the nature of his subjects altered. He no longer composed the vivacious, sentimental little scenes of pre-Revolutionary days. Indeed, it will be noticed in this exhibition how these frivolous subjects were replaced by such themes as "Il est glorieux de mourir pour sa patrie," or portraits of Robespierre, Marat, Mirabeau and other revolutionary figures.

This attractive exhibition has been arranged in chronological order so as to permit a close study of the evolution of the techniques from the first laborious efforts founded on the principle of the three primary colours up till the perfection of the delicate half-tone impressions obtained from a series of different plates.

Baron Edmond de Rothschild brought together this remarkable collection of colour engravings at a time when they had no market value. About twelve years ago, however, they were in such demand that a proof of "Les Deux Baisers," of the second state, by Debucourt, fetched the sum of 510,000 francs (gold) at the Dutasta sale.

Georges Michel is one of the most important figures in the history of French landscape painting. Yet his name is comparatively unknown to the general public.

A retrospective exhibition of his works, now being held at the Galerie Guy Stein, reveals the worth of this obscure artist who came under the influence of such Dutch masters as Rembrandt, Van Goyen, Ruysdael, Hobbema and paved the way for the French school of real landscape painting. If Huet, born in 1802, is referred to as the father of the school (he experimented in landscape painting prior to the sensational exhibition of Constable's "Hay-Wain" in the 1824 Salon), then we may justly consider Michel, who was born in 1763, as the real founder of the movement in France.

Michel was born in 1763 and died in 1843. His work was appreciated and then forgotten both during his lifetime and after his death. He earned a certain recognition in the early stages of his career, but towards the end of his life he was deserted by his fellow artists, the critics forgot about him and he died more or less in poverty. Three years later his name was again brought to public notice when Thoré wrote in praise of his art. The first posthumous exhibition of his works was held in 1873 at the Galerie Durand-Ruel. It was a notable success, and the paintings of Michel were much sought after. But, little by little, his name was again forgotten—until 1928, when an exhibition was organized at the Galerie Charpentier in an effort to prove to the present generation the true worth of his art. Now Monsieur Stein has taken it into his hands to revive public interest in the paintings of Michel.

The reason, no doubt, why Michel never attracted great notice is that he was considered a mere follower of the Dutch masters. One must not forget that, during his lifetime, Hobbema and Ruysdael were generally looked upon, in France, as artists of no consequence. It is, therefore, all the more to his credit that he founded the principles of his realistic landscape painting upon a study of the work of these Dutch masters, and at a time when landscape painting was considered, as one critic wrote when reviewing the 1796 Salon, "a manner of painting which ought not to exist."

Little is known of the life of Georges Michel. He did not travel, for he was sufficiently content to roam the countryside around Paris, and particularly up in rural Montmartre where the windmills inspired him to paint the numerous compositions much in the manner of the Dutch masters whom he so greatly admired. Indeed, towards the end of his life, in order to earn a few extra francs, he painted and sold copies of pictures by Ruysdael, Huysmans de Malines and Van Goyen. If, at first, this influenced him in the painting of his own compositions, he eventually managed to rid himself of this Dutch mannerism. His later works are bolder in expression and not so tight in their treatment. Here we perceive a greater understanding and a desire to convey more freely his joy of the open road, the symmetry of trees and the breeze that stirs the windmills. Crome and, especially, Constable are brought to mind in the charming and poetic little landscape (here reproduced), one of the last of his (very few) signed paintings.

Controversy is raging over the modern stained glass windows recently placed in Notre-Dame Cathedral. Last year these windows, which had been officially commissioned for Notre-Dame, were placed on trial in the cathedral prior to their temporarily decorating the Pontifical Pavilion at the International Exhibition. They met with approval and were generally admired



# NOTES FROM PARIS



MOULIN A VENT SUR UN ROCHER. By GEORGES MICHEL

Galerie Guy Stein

by visitors to Notre-Dame. But now that they have been definitely refixed in place in the cathedral—and the gloomy grey windows removed—a number of artists and critics are protesting that these modern and “revolutionary” works constitute an outrageous act of irreverence directed against the august national sanctuary.

Two well-known societies, “Les Pierres de France” and “La Sauvegarde de l’Art français,” are now writing open letters to the papers urging the removal of these twelve “discordant” and “incoherent” stained glass windows. Raoul Dufy and Jacques-Emile Blanche, on the other hand, are two of several well-known painters who stand in support of the work of these young catholic artists.

It will be interesting to see how this quarrel will be settled, though I think there is little doubt that the windows will remain *in situ*, for Cardinal Verdier himself has written a letter in which he states: “The Directeur des Beaux-Arts told me two years ago that there were at the present time a number of excellent workers in stained glass and that, thanks to them, this art in France had experienced a remarkable revival since the last

twenty years. I agreed that examples of their work should decorate Notre-Dame. A cathedral, especially when it concerns a national sanctuary like that of Paris, is neither a tomb nor a museum. It is an ever living edifice. Throughout the centuries every period has left some trace of its genius, all have enriched and embellished it in the knowledge that it is the place of true fervency. Why should not our contemporary artists be considered worthy enough to associate themselves with such an ensemble? Why should these windows, which I myself consider very fine, be any less in harmony with the architectural whole than the grey and banal windows which for a long time had replaced the originals of the Middle Ages? The former windows were gloomy, whereas these are bright with colour. Is that why they are criticized? Certain artists seem to have a Jansenist conception of religion, narrow and melancholy, as if religion was solely a matter of severity. . . . Joyous moments are also celebrated in the cathedral. So why should not the cathedral be the reflection of this joy. . . .”

The Church voices a sound and sane argument.

# NOTES FROM NEW YORK

BY JAMES W. LANE

TAKE a long breath, for I have to try to lead you this month from Vth century Hellas through realms of Augustan gold, stopping at various intervening centuries, until I bring you up with a bang, and possibly a headache, against the concrete walls of the Bauhaus!

Most of the delightful objects this month seem to have been put on view at the Metropolitan Museum. The first, in point of time, is the large *pelike*, or two-handled jar, by the Meidias Painter, the inscriber of the British Museum's vase. It has just been acquired by the Metropolitan from a private collection. This jar shows a good many draped figures in graceful attitudes and, as Miss Gisela Richter says of them in the Museum's *Bulletin*, "they are the counterparts in painting of the sculptures of the Nike Balustrade, and the gentle figures of the Praxitelean era are their logical outcome."

The second item, also an accession to the Metropolitan, comes through the gift of Mrs. John D. Rockefeller: the head of a Ptolemaic queen from the IVth century B.C. This fine white marble, characterized by the usual seraphic smile and un-individualized features of work in that period, shows, nevertheless, great craftsmanship and finish.

Two millennia ago, or in 63 B.C., Augustus Cæsar was born, the man who was to rescue an empire and possibly a civilization from disaster. In its Gallery of Special Exhibitions, the Metropolitan Museum is revealing the spirit of Augustan art and commemorating the emperor's birth by an exhibition rich in the marble statues, busts and reliefs so characteristic of the Augustan Age, an exhibition with casts as well as originals, since to have made a show exclusively of originals would have been too costly. Yet the reproductions have come from such places as the Mostra Augustea della Romanità and the Ara Pacis, while many of the originals are from the Louvre, the Museo Nazionale, and American public and private collections. This Augustan exhibition is of course not limited to sculpture. Painting, architecture, silverware, pottery, glass, bronzes, stucco and terra-cotta



HEAD OF PTOLEMAIC QUEEN. White Marble  
Egyptian (332-30 B.C.)

Courtesy of the Metropolitan Museum of Art

reliefs, mosaics, lamps, coins, and gems are also included in order that the picture of a great age may be as well rounded as possible. The age of Augustus was an age of classicism. Decry classicism as one may, its virtues then and ever since have been similar: charm, temperateness, distinction, and good taste. As Miss Richter writes: "These qualities characterize the buildings erected during Augustus's reign, the portraits of the emperor and his family, the arabesques of the Ara Pacis, the representations on the Arretine pottery, the letters of the inscriptions." The sculptures give an especially good impression of the emperor at different periods of his life: as head of the army, as Pontifex Maximus, as a boy, as a youth, and in his prime. These are casts sent over either by the Mostra Augustea or by the Italian Government. One of the most interesting originals is the strong and very appealing marble head of Augustus from the Museum of Fine Arts in Boston. Here, as Miss Richter says, you have

the man's character—"an iron will, great practical ability, and a temperate outlook." This exhibition was further extended to sculptures of the women in Augustus's family: his wife, his wayward daughter, his niece, and his sister—as well as those of the various people whom he wished (vainly, as the event proved) to be his successor; his stepson Drusus; his grandsons; and Germanicus, Drusus's son. Julius Cæsar is represented by a cast of the basalt portrait in Berlin, while Cicero's portrait is the one from the Uffizi.

Another accession of note is a Maximilian helmet and gauntlet, German, of 1535. The harness of this armour came to the museum in 1926 from another source. Armour must have magnetic properties in attracting back to itself long-separated parts. The provenance of this helmet is Bavaria, for the helm of Landshut, the best centre for making armour in Bavaria, is the mark placed in the concealed forehead section of the helmet.

Meanwhile at the Pierpont Morgan Library there is an exhibition of French manuscripts, bindings, illuminations, and drawings. The manuscripts range from the

## NOTES FROM NEW YORK

IXth century Carolingian Golden Latin Gospels of Aix-la-Chapelle and the contractual obligation made between Marie de Medici and Rubens for his numerous panels now in the Louvre to the script of "Eugénie Grandet." The drawings date from the school of Clouet through Poussin and Claude—by whom there is a wonderful "Wooded Landscape," with great hawks or buzzards in the air, as in his etching, "The Country Dance"—right up to Watteau. Claude's drawings have a good deal of the opulence of the Venetian seicento and seem less thin than his paintings in which oil did not lend itself to effects of light and shade so easily as did a sepia wash. Yet we should not subscribe to a facile notion that Claude could not draw. While he may not have seemed always comfortable in doing the human figure, everything else was done to the queen's taste. He must have had magnificent eyesight, for he takes you far into the distance of his landscapes, like a seicento Cézanne. But even there he paints everything justly, and any one who knows his drawings will, I feel, assent to the dictum that he was one of the greatest landscapists in the history of art.

As for Watteau, he also cannot be thoroughly known unless you have seen his marvellous drawings in sanguine. The Cleveland Museum of Art, however, has just been the recipient of a Watteau oil, "La Danse dans Un Pavillon de Jardin." This painting has been in the collections of both Frederick the Great and Kaiser Wilhelm, who kept it hung at Potsdam. It comes to Cleveland from Commodore Louis D. Beaumont, who had acquired it from Lord Duveen. It is one of the few



MAXIMILIAN HELMET, German, 1535  
Courtesy of the Metropolitan Museum of Art

Watteau oils now in the United States, two other famous ones being in the Metropolitan Museum ("Le Mezzetin") and in the Bache Collection ("The French Comedians").

Following the proper chronology, I must return you now to the Metropolitan which, although it has long been the owner of a set of the works of the two Piranesis, Giovanni Battista and his son Francesco, has now acquired the *Groteschi*, the very desirable and rare first states of the *Carceri*, and the small views of ruins. "The Prisons" will always be much to the general American taste. They are drawn with the sweep which modern America likes in its art. They are gusty and bold, and even romantic—all qualities which are admired and visible in our art. When to these is added the great technical proficiency which was Piranesi's, a proficiency gained after profound study of Italian stage scenery and lighting effects, it is no wonder that his "Prisons" are immediately engrossing. Theatrical they may be, but they are satisfying. Though redolent of despair, they are so spacious and soaring that they have been used for even modern stage effects. Gordon Craig, I am sure, has been much impressed by them. As against these *tours de force*, I love the earlier Piranesi, scenes from the *Vedute di Roma*, before he had drawn upon his great powers of fantasy for agglomerated architecture. Those earlier views, like "The Baths of Caracalla" or "The Temple of Antoninus and Faustina," the latter of which the museum exhibited, are charmingly drawn, smaller-scaled, and instructive to lovers of architectural precision. If the etched line is less inventive, it is simpler, and there is more white paper showing, for the plates are less cluttered with chiaroscuro. Mr. Mayor, of the Print Department, in his article on Piranesi in the *Bulletin*, says: "If Piranesi had not lived the Pennsylvania Station (in New York City) might not have been built to imitate the Baths of Caracalla, and the Metropolitan Museum might have designed its Fifth Avenue façade in another



Plate from "Divers Manners of Ornamenting Chimneys"  
By PIRANESI. Italian, XVIIIth century  
Courtesy of the Metropolitan Museum of Art



## A P O L L O

form." But drawing architecture was not Piranesi's only talent. He decorated walls, like those of the English Café in Rome. He brought out a book entitled "Divers Manners of Ornamenting Chimneys and All Other Parts of Houses Taken from the Egyptian, Tuscan and Grecian Architecture." He ushered in what some, generalizing too broadly, have called the "Piranesi style," making that phrase do duty for Percier and Fontaine, Adam, and French and English Empire. But his influence was behind all of them, behind all of this longing for the antique. "Even nowadays," as Mr. Mayor concludes, "though Roman forms are for the time being utterly rejected by the designers of our house furnishings, the great shade of Piranesi continues to haunt the architects of public buildings from Leningrad to Calcutta."

The Metropolitan has a celebrated collection of Rodins, which include the Age of Bronze, the Head of Balzac, Brother and Sister, the Old Courtesan, Orpheus and Eurydice, all of which are illustrated in Mlle. Cladel's recent biography of the sculptor. The Metropolitan now announces a famous addition to these Rodins as a gift from Mr. Richard A. Strong and Mr. Alexander M. Stewart. This is the marble "Love and Psyche." It has been placed with the other Rodins in the newly-decorated gallery of modern European sculptors whose walls have been painted a cool greyish-blue.

A very competent painter, William J. Glackens, who was one of the group of New York Realists, and who attempted to adapt the halcyon colours of Renoir to American scenes, has been the subject of a most complete and interesting memorial exhibition at the Whitney Museum. Glackens, who died last May, did not have Renoir's ability in interweaving many colours. His purples and oranges, for a concrete example, do not fuse. If they are not meant to do so, none the less they give at times an effect of garishness that Renoir's never did. Hence it is that for all of Glackens's sunniness—and one is very grateful for that attractive quality—his colours, even the tomato-red which he was most wont to use,

seem a trifle *inachevées*. The importance of Glackens lies in the fact that, at a time when American art had a tendency to avert its gaze from the street and other realities of life and batten on parlour compositions, he was one who loved the activities of bathing, horse-racing, and winter sports.

The importance of the Bauhaus, whose history from 1919 to 1928 in Germany (there is now one in Chicago) the Museum of Modern Art has been illustrating, lies in its technological revolt from academic art education. This revolt is raised into a sort of fetish with the consequent tendency to over-estimate its æsthetic value. The modernist blows off a lot of steam about the sterility of traditional art, of good taste, and of his being unable to make a living if he practise the old academic art. Yet this is given the lie when one considers the old popular arts of various European countries which are fresh and alive and successful. They are conventional, too. On the contrary, among the "unconventional" products of the Bauhaus, whether from Weimar between 1919 and 1925 or from Dessau between 1925 and 1928, I can find few that I like. The metal work such as lamps and tea-sets is lumpish, the pottery is lumpish, the furniture is lumpish. Compositions made from objects of different textures are often clever, as is the sans-serif typography. What really attracts me are only the rugs, especially those by Anni Albers, and the glass pictures of Josef Albers, whose paintings were given an interesting exhibition at The Artists' Gallery. Sometimes the architecture of Gropius is impressively

commodious, but his taste was formed before he joined the Bauhaus. The sculptures are abstract nightmares. Somehow or other Aldous Huxley's words in "Ends and Means," I think are applicable to the Bauhaus' experiments: "Technological advance is rapid. But without progress in charity, technological advance is useless. Indeed, it is worse than useless. Technological progress has merely provided us with more efficient means for going backwards." What I mean about the art of the Bauhaus can be summed up in two words: *without charm*.



SUMMER

By WILLIAM GLACKENS

Courtesy of the Whitney Museum of American Art





CHRISTMAS PARTY

*From the Society of Wood-Engravers' Exhibition  
at the Stafford Gallery*

BY S. M. MABERLEY SMITH

## ART NOTES BY THE EDITOR ROUND THE GALLERIES

### RUSSIA AT LEISURE SOVIET GRAPHIC ART EXHIBITION AT THE BLOOMSBURY GALLERY

For some mysterious reason Russia is taboo; this vast country, with more millions than Germany and Italy and Spain put together, is less often referred to nowadays than Belgium or Switzerland. To mention Russia, it seems, is "bad form"; but mentioned or not mentioned, it is there, like our distressed areas. Judging by the exhibition held under the auspices of Lord Listowel and Voks, *i.e.*, the U.S.S.R. Society for Cultural Relations with Foreign Countries, Russia cannot be nearly as distressed as the aforesaid "areas." One cannot imagine people being in that district interested in the kind of thing one saw in this exhibition of Russian art. This show of water-colours and of lithographs, woodcuts and book illustrations generally was an eye-opener! Not that the exhibits themselves were of the highest artistic merit. On the contrary, the show was as *bourgeois* as official Nazi or popular Democratic art. There was nothing revolutionary; and amongst the little books for children there were lithographic illustrations that could not have turned a hair on Kate Greenaway's head. This, of course, is all very puzzling.

Even more puzzling, however, was it to learn that many of the other illustrations belonged to books published by the Million for the Million; and still more puzzling that there are others published in limited editions for the discriminating and wealthier few. And what are the books? Here is a small random selection: Kravchenko's "Queen of Spades," by Pushkin (see illustration on p. 95); Yudenin's "Jew Süß," by Feuchtwanger; Konstantinov's "Horace" and "Ovid"; Susman's "Rouge et Noir," by Stendhal; Kibrik's "Till Eulenspiegel"; Pozharsky's "Pickwick Papers"; Rudakov's "Red Riding Hood." . . .

One rubs one's eyes. Is this all a fairy tale; the Potemkin village built upon their European frontier, to deceive the rest of us? I do not think so. I have the feeling, a very uncomfortable one, that Russia is getting on with the job of civilization, whilst we are—well, what are we doing?

### THE SOCIETY OF WOOD-ENGRAVERS' EXHIBITION AT THE STAFFORD GALLERY

To me it is almost incredible that this is already the twentieth annual exhibition of a society which still seems to me newly founded. Twenty years ago artists who chose wood as a medium were comparatively rare

birds; to-day there are many; the taste for wood-engravings—as distinct from woodcuts—has grown. It seems, nevertheless, strange that the majority of the exhibitors in this show are non-members, and more particularly that some of these, to name only Eric Gill and John Buckland Wright, are certainly masters of their craft. This show did not seem to me quite as good as the last one. Nevertheless, there are a number of attractive prints illustrating very different ways of engraving. The most unusual in technique is B. Moray Williams's "Icelandic Waterfall," a kind of "dotted" or "stippled" print. Simple but effective is Philippe Burnot's "Douce Provence." Blair Hughes Stanton is again remarkable for the singularly good design and the singularly unpleasing—to me at least—"Venus." S. Maberley Smith delights with a Victorian "Christmas Party" (see p. 93). Julia Mavrogordato's "Agricultural Show" is a crowded but effective print. Perhaps the most technically accomplished wood engraving is Agnes Miller-Parker's "Can Storied Urn." Eric Gill's "Death be not Proud" is a wonderful piece of "calligraphy," amounting, however, it seems to me, to a misuse of the medium as it is engraved in "black line." Amongst other interesting exhibits are those of Tom Chadwick, Diana Varnon, Clifford Webb and Iain MacNab.

THE PUBLIC SCHOOLS ART EXHIBITION IN AID  
OF THE DOCKLAND SETTLEMENTS, AT THE NEW  
R.W.S. GALLERY

These recurrent events organized in a good cause are really instructive, but perhaps not in the way one might expect it. They prove that children and adolescents are easily influenced by their teachers, with the result that good and intelligent teaching is likely to show itself in the work of the pupils, though the work of one school may differ completely from that of another. This is not an educational magazine so I cannot go into details, but I may say that the following schools seem to me to be amongst the most fortunate in their art-masters: Bradfield College (B.), Eltham College (B.), Repton School (B.), Berkhamsted School (B.), Downside School (B.), Lewisham (G.), Bryanston (B.). I know none of the teachers, and have only discovered whilst writing that the schools mentioned are, with one exception, boys' schools. There was, of course, good work spread over many schools, but one must, I suppose, assume that this is due less to the teaching than to individual talent.

Probably the most remarkable performances are the two pieces of sculpture, "Refugees" and "Monkeys," done by D. Barker, of Bryanston School, apparently a boy of fifteen. They are stone carvings and show both power and ingenuity in design. Four little statuettes done by four Lewisham girls, E. Sweet, M. Smale, J. Lovelock and V. Nash, are done in the right spirit, based on observation of street scenes. Many other attempts, especially in sculpture, were too ambitious. Indeed, the great danger in school art teaching is the confusion of school with art-school aims. Thus W. M. Grischotti, of Rugby, in his "Classical Figures in a Romantic Landscape," is manifestly a sophisticated "Surrealist," and one cannot help wondering how "Paris Tenements" have crept into the King's School, Chester, as a subject for three different artists. Of



From the Exhibition of Wilkie Drawings  
at the Rembrandt Gallery

individual achievements H. Scorer's (Repton) "Portrait," C. C. Doncaster's (Leighton Park, Reading) wood-engraving "Bird," and Veronica Ludolf's (Cheltenham Ladies' College) "Still Life" deserve "hon. mention" by adult standards. How many of these young exhibitors will still figure in exhibitions twenty years hence? That, however, is hardly the point, which is rather that, on the whole, public schools appear to be very little behind elementary schools in artistic expression.

PAINTINGS AND DRAWINGS AT THE BEAUX  
ARTS GALLERY

Major Lessore has here brought together a number of works by living and deceased painters that somehow creates an impression of æsthetic concord; Nicholson, Pryde, Sickert, Steer, Mark Fisher and Conder are diverse enough, and Nicholson, represented by eight pictures, has even painted a surrealist theme, "Still Life by the Seashore." What binds them together is—it sounds ridiculous in the simplicity of its truth—*paint*. This generation of artists really cared for paint, for pigments and their handling, so that if one cannot appreciate this quality, one misses at least half their meaning. Even Sickert in his carefree latest period, in which the pigment hardly covers the canvas, still saves some of its quality. And so, likewise, with the drawings, more especially such early drawings of Augustus John's as the "Seated Nude" in sanguine, or the "Nude Figure" in pencil. There is still time to see this show at the beginning of the month and to ponder, in particular, the case of Conder. It is well worth while.

## ROUND THE GALLERIES

### MEMORIAL EXHIBITION OF THE WORK OF F. L. M. GRIGGS AT MESSRS. COLNAGHI'S GALLERIES

I cannot remember any exhibition which has had the same or remotely the same effect on me as this memorial show of the work of F. L. M. Griggs. He was an R.A., an R.E., an F.S.A., and an Hon. F.R.I.B.A., and a Catholic. All that is significant enough of his water-colours, and above all of the etchings for which he was famous. The true Griggs, however, was something much more strange, and much more tragic, as revealed in this exhibition. He was completely out of tune with time, not, be it noted with his time only. He lived in a world of buildings that had never served a purpose other than his own; places of worship erected on paper where his spirit adored his God. One of his etchings is called "Mortmain," and it is this dead hand of the past which lies on all his work in benediction. I think it is just this blessing which it seems to have received from the past which makes his work so curiously moving. The buildings, for the most part invented by him, are not to be called "sham" or "false" or "sentimental." They have truth, they are austere,



*From the Exhibition of Wilkie Drawings  
at the Rembrandt Gallery*



*Illustration for Pushkin's "Queen of Spades" by Kravchenko  
Bloomsbury Gallery*

skilful and effective; but they are too good to be true now, or ever to have been true. One has the curious sensation that Griggs believed in the Mediæval Spirit as something morally good all through, whereas it could match the wickedness even of our own days—and that is saying a good deal. Mr. Hugh Walpole, who writes a glowing preface to the catalogue, compares him with Piranesi, Samuel Palmer and Meryon. Griggs has, it seems to me, little to do with Meryon, less with Piranesi, something with Samuel Palmer; but in Palmer's art Man counted for much more than in Griggs's. Mr. Walpole quotes from the artist's "common place book" four lines. They end: "He would rather gain Our Lady's smile than the world's applause." Precisely; that is his tragedy; for the smile we need most and can so rarely merit is not "Our Lady's," but our own.

### WILKIE DRAWINGS AT THE REMBRANDT GALLERY

This collection of Wilkie drawings is an invaluable supplement to the Wilkies now in the Scottish Art Exhibition. It contains at least two drawings, both here reproduced (see above and on preceding page), which show, far better than anything in Burlington House, the very solid foundation of sound and sensitive draughtsmanship upon which Wilkie raised his meticulous paintings. Furthermore, this exhibition confirms the pains and trouble he took with his design. Again and again one will see, for instance, the figure here illustrated: it represents his sister, recurring in various sketch designs for his pictures. Not quite unlike Rembrandt in manner, the majority of his drawings show that he "thought" in crowds rather than individuals, the mass was more important to him than the detail; and there is at least one tiny sketch of "Lady Beaumont," in which the action is almost entirely one of light and darkness—but no less dramatic for that.





STAGE COACH PASSENGERS AT BREAKFAST

Aquatint by JAMES POLLARD

In the "Coaching and Railways" Exhibition at Messrs. Frank T. Sabin's Galleries

EXHIBITION OF COACHING AND RAILWAYS  
PRINTS AT FRANK T. SABIN'S GALLERY

If it were not you, but your grandfather, or maybe your great-grandfather, viewing this exhibition now, with what different eyes you would see it! These prints would seem to you exciting records of almost unbelievable events. The old horse-drawn vehicles—stage-coaches, mail-coaches, private post-chaises—the fastest means of wheel-borne travel, are only now, you would notice, becoming things of the past. Some are still running, or just beginning to rot in the mews of the nobility. And all this wheel-borne traffic has to travel on whatever roads there are, up hill, down hill, in and out of the most upsetting ruts. Since the advent of the iron horse all this and much more is changing. The iron horse runs on rails and, since it is not yet adapted to climbing, it runs on the level. Where there is no level, engineers—a new profession of builders and constructors—make it. We no longer run up a hill, we cut through it—see "The London and Croydon Railway," a coloured lithograph drawn by Edward Duncan, and "The London Greenwich Railway," with its viaduct at Corbett's Lane in construction—this is a coloured aquatint by Charles Hunt after a drawing by A. B. Clayton; and thanks to our engineers our roads cross rivers at fantastic heights—see "The Clifton Suspension Bridge" (page 97), a coloured lithograph by W. Bennett after N. Whatley.

What incredible feats of man's ingenuity were then achieved, in an age that had as yet scarcely been weaned from nature, and from means of locomotion that had

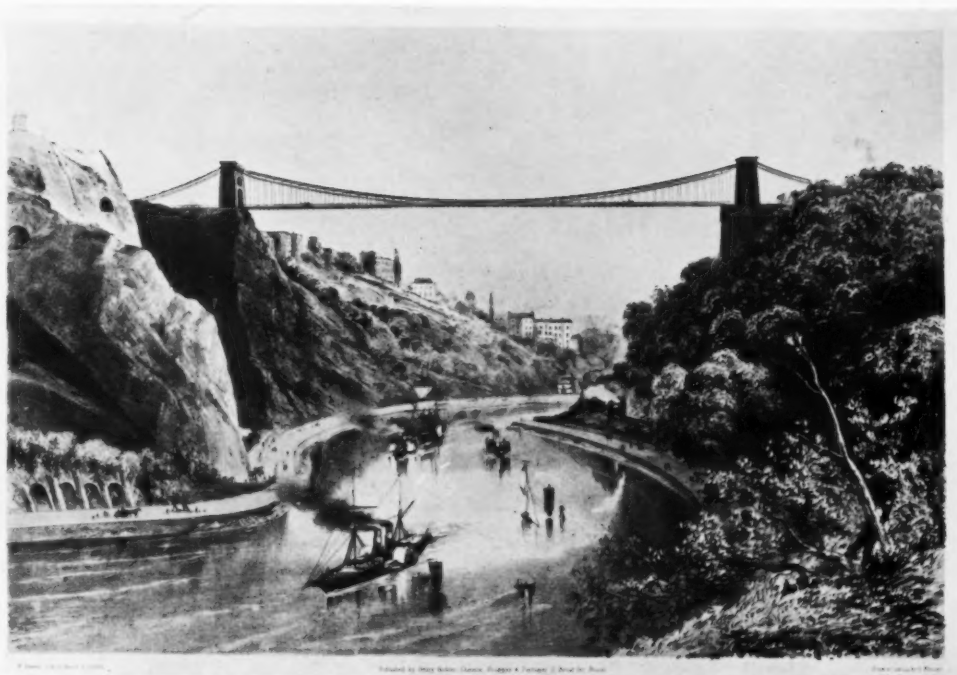
not fundamentally changed since Pharaoh drove the Israelites from Egypt. It is the excitement of the *news-value* which these prints once possessed which we must seek to recreate if we are to enjoy them not merely as collectors' "pieces." Apart from the *news-value*, however, and the *rarity-value*, many of them possess admirable æsthetical qualities. For example, the "Stage Coach and Passengers at Breakfast" here illustrated, one of a pair of aquatints by James Pollard, is not only a vivid record of the good old coach days, but also a picture of respectable quality; so is the "View of the Grand Western Entrance into London at Hyde Park Corner," and an aquatint by Henry Pyall after the painting by H. Brooks. Hyde Park Corner was, as regards traffic it seems, as congested a hundred years ago as it is—thanks to the motor engine—again. With this impressive print one should also compare the "West Country Mails at the Gloucester Coffee House, Piccadilly," an aquatint by Christian Rosenberg, published in 1828. So one might continue describing contrasts between a dying and a dawning age, which only a visit to the show itself can properly convey.

COLOURED DRAWINGS BY PRINCE GEORGE  
LOUKOMSKI AT THE FINE ART SOCIETY'S  
GALLERIES

For years Prince George Loukomski has hidden his aristocratic light behind several bushels of academic distinctions, fearing that his work as an artist might not be appreciated with the seriousness it deserves. Prince



## ROUND THE GALLERIES



CLIFTON SUSPENSION BRIDGE

Litho. by W. BENNETT after N. WHATLEY

In the "Coaching and Railways" Exhibition at Messrs. Frank T. Sabin's Galleries

Loukomski—an architect—has turned his talent as draughtsman to good and special account. It is the romantic aspect of architecture that most moves him. In that spirit he has not only travelled far and wide after such "quarry" as Jewish synagogues and Portuguese convents, but has also revealed the romantic aspect of our own London buildings. He is, however, particularly excited by a Michelangelo problem with which he has already dealt in this magazine.<sup>1</sup> The *clou* of this present exhibition is "La Satyresse de Soriano," represented by several drawings. He believes that this particular piece shows distinct traces not only of Michelangelo's general influence but even possibly of his hand. This is not the place to go further into this problem; suffice it to say that whoever was responsible for this remarkable piece of sculpture and other neglected statues in the gardens of Soriano and Bomarzo—the artist has rescued their romance from oblivion.

Almost equally romantic, if not quite so unexpected, are his drawings from Mantua and other places in Italy; from the Alhambra in Spain and from Lisbon and Tomar in Portugal. The Portuguese architecture, with its curious mixture of styles and epochs, is particularly exciting, and Loukomski makes it appear so in his drawings.

### MATTHEW SMITH PAINTINGS IN THE COLLECTION OF JACOB EPSTEIN AT THE LEICESTER GALLERIES

To me such cases as that of Mr. Matthew Smith make one despair of art now. Matthew Smith, an English painter living in Paris, has a great reputation in a small circle of cognoscenti. Jacob Epstein, who has

lent his collection of this painter's work to the Leicester Galleries for the benefit of Lord Baldwin's Refugee Fund, was, we are told, one of his earliest supporters. Matthew Smith's great quality is colour; his second quality is solidity of modelling; and his third, design. No doubt, however, it is colour—first and foremost—which has made his name—pre-eminently a rich crimson in which frequently his whole canvas seems to be immersed. So far, so good. What causes one to despair of art in this case is the fact that the artist apparently dashes his pictures off. He is not in love with his subject—whether it be a bunch of flowers or a nude. There is no heart in it—only colour and design in a *fauve* sense. When one looks at his "Femme en Chemise," for example, one thinks of Titian; one thinks that Titian would perhaps have regarded it as a good, a very good beginning, but there is no finish. There is no finish because—with certain exceptions, especially amongst the surrealists, modern painters are terrified of finish, and for good reasons. The Impressionists, even Manet and Whistler, started the "rot," because they saw that "finishing" amongst the academic painters killed the picture stone-dead. That same terror caused the love of truncated figures amongst sculptors. In other words, the artist, whether sculptor or painter, prefers to stop where the real problem begins.

Now, of course, it is silly to complain that an artist has not done what *we* want him to do, for the simple reason that he would then no longer be himself. We should be satisfied with the good he offers; but surely we are entitled to state our own disappointment, and our disappointment is caused by the fact that potentially great painters no longer esteem great painting.

<sup>1</sup> "Statues and Fountains of Caprarola and surrounding country," February, 1936.



KNARESBOROUGH CASTLE, YORKSHIRE, 1777

By MOSES GRIFFITH

#### A NEW DISCOVERY

This little illustration of Knaresborough Castle serves to draw attention to the Moses Griffith Exhibition at the Walker Galleries. Moses Griffith (1747-1819) is a recent "discovery," made at Christie's, where about two thousand drawings, long hidden in private possession, were sold a few months ago. Most of the drawings were illustrations to Thomas Pennant's works on zoology, antiquities and travels. Moses Griffith was, in fact, Pennant's "worthy servant" whom he "kept for the purpose" of making drawings.

The exhibition, which opens at the beginning of the month, will be a surprise to connoisseurs, for here is a "new" master of the old school, worthy, if not of J. R. Cozens, Turner, Cotman, at least, in his best work, of such men as Towne, White Abbot, and others of the period.

#### THE PASTEL SOCIETY

A leopard will not change his spots even if he should take to a diet of cereals instead of game; and an artist is not likely to improve or deteriorate merely by changing his medium. Therefore, in viewing the Pastel Society's exhibition, one appreciated the painters rather than the paintings. The lovers of H. Davis Richter's art, for example, would be attracted by the "Chalk Drawing for a Mural," an impressive composition rated at about a third of the price of another pastel by the same artist called "A Beam of Light," which would lead one to believe that it was not so good a thing. I do not agree; but perhaps the artist considered the one to be merely a drawing, not a *finished* painting. Nothing could go further in finish than Albert H. Collings's portrait of Miss Peggy Lamont. One will find a large number of pastels between these two forms of pastel painting, and they would have much the same qualities if they had been done in oils. It is a different matter with Mrs. Granger-Taylor's handling of the medium. Now *that*, in my view, is getting something out of the medium which is natural to it and cannot be got in any

other way; but then, as if to confound the critic, this artist often copies her own technique with astounding similitude in water-colours! It is all very puzzling. Apart from Mrs. Granger-Taylor's work, I gained very little pleasure from this show, with the exception of some of C. Allen Mold's, Loxton Knight's, J. S. Sanderson Wells's, Keith Henderson's and Susan Palmer's pictures, which at least told something one is pleased to know in a language that was not primarily a translation of another.

THREE SCOTTISH PAINTERS: S. J. PEPLOE, LESLIE HUNTER, F. C. B. CADELL, AT MESSRS. ALEX. REID & LEFEVRE'S GALLERIES

These three artists, all recently deceased, as well as J. D. Fergusson, happily still going strong and holding an exhibition this month in the same galleries, really belong together in time and in metaphysical space. Mr.



LANDSCAPE

By J. D. FERGUSSON

From the Exhibition at Messrs. Reid & Lefevre, Ltd.

## ROUND THE GALLERIES

D. P. Bliss, who has written a foreword to the catalogue of the triple show, would persuade us that "for all the Frenchness and modernity of their style" these artists take their place in the pictorial tradition of Scotland. Mr. Bliss is also a Scotsman, so he can probably see more than a benighted visitor from south of the border, who must profess himself puzzled, the more so as it is even asserted that these three painters "carried on and brought up to date the tradition of the Glasgow School." Scotland, it seems to me, has no "pictorial tradition," and the likeness between our triplets or quadruplets and the Glasgow School is about as striking as the likeness between, say, Princes Street, Edinburgh, and Sauchiehall Street, Glasgow, on an autumn day—sparkle and colour in one, gloom and greyness in the other. To step from Sir James Guthrie's room in Burlington House into Peplow's room there illustrates what I mean. It has the effect of stepping from fog and murk into sunshine and air. And as fog and murk more or less characterize all the other rooms in the Academy at present—there are, of course, exceptions, such as MacTaggart—the Peplow-Hunter-Cadell-Fergusson School seems to represent a break with tradition, rather than a continuance. The real point of interest is whether these light- and colour-rich four are more essentially Scottish. But, then, what is the essentially Scottish element in a Scot? Knox or Burns? Or both? I give it up!

To come back to Peplow, Hunter and Cadell. This show reveals, I think, Peplow as the strongest, Cadell as the most academic, Hunter as the most sensitive. As his "Head of Gypsy" of 1903 and "Fruit" of 1904 show, Peplow came out of Frans Hals via Manet through Sickert—compare the "Sorrow" of 1907—to Cézanne—compare, for example, the "Pewter Jug" of 1926—and even Gauguin—see the "Still Life" of 1931. His art is joyous, decorative rather than subtle, and apt to take short cuts with design.

Cadell's development is less easily traceable, though obviously Manet—see his portrait of Miss Jean Cadell of 1909—had something to do with it. The straightforward rendering of his "Studio" interior of 1919 shows that ten years after he was still concerned with the so-called "representational" values of art, and this is further confirmed by the firm and searching modelling of his self-portrait of 1932. Cadell should perhaps be called a sound painter rather than an academic one, his affinity to the others being due to the high key and strong colour which he shares with them.

Leslie Hunter seems to me not nearly so strong or so sound, but, on the other hand, much more sensitive. His "Artist's Mother" of 1909 has still the Old Master varnish effect which he had left far behind by 1923 in the Van Goghish "Village in Fife." Perhaps the "Blue Jug" of 1924 and the "Blue Houseboats" of 1931, the year of his death, most clearly show what he strove for—a sensitive compromise between nature's fullness and the artist's design.

### EXHIBITION OF WATER-COLOUR DRAWINGS AND SKETCHES BY EARLY ENGLISH ARTISTS—FROM 1 TO 10 GUINEAS—AT WALKER'S GALLERIES

In this exhibition one marvelled at the number of attractive things by Early English artists that can be bought at prices within the moderate range mentioned above. Apart from the drawings by men with great

names, such as David Cox, Peter de Wint, Sam Prout, there were charming things by lesser men. Amongst those that I would not have hesitated to acquire as a collector were, for example: "The Cot, Alphington, Devon," and "On a Devon Road," by John White Abbott; "Putney Bridge from the West," by William Roxley Beverley; "Père la Chaise," and "A Bercy, Seine," by William Callow; "Thornden Park, near Brentwood, Essex," by Anthony Devis; "The Mill on Barnes Common, Surrey, as it appeared after the storm of 15th October, 1780," by Edward Edwards, A.R.A.; "Interior of the Great Hall, St. Dunstan's Palace, Mayfield," by J. Rouse; and "Coming Ashore at Swan Stairs, near London Bridge, June, 1841," by George Scharf.

Not only associative details such as distinguish, for example, the "Mayfield Ruins," which have now further collapsed, but the particularities of the moment—"June, 1841" or "15th October, 1780," lend a peculiar charm to æsthetic values. Moreover, one could pick up here, too, admirable "Don Quixote" drawings by that now much, but unjustly, despised king of illustrators, Gustave Doré, and the humour of Thomas Rowlandson's Margate bathers under the title "Liquescent Old Rogues Peeping at the Margate Mermaids," with its inscription, is likely to remain forever delicious.

### "PARIS, 1938" AT WILDENSTEIN'S GALLERY

The dominant quality in the work of these contemporary painters is colour, though I must confess that the colour in Henri de Waroquier's "Espagne," the over-life-size figure of a woman clawing her own naked breasts in a paroxysm of despair, enforced the shock the picture itself gave one. The picture, in my opinion, fails precisely because it "protests too much," just as Russell Flint's picture in the last Academy dealing with the same problem protested in colour and design too little. Next to the de Waroquier hung a landscape, "Rue Gracieuse, Paris V," by Germain Delatouche—a grey picture, but full of colour nevertheless, and a *quality* of handling and a subtlety of design surpassing Utrillo's. Vlaminck's



"MRS. JOHN AND SON"

By AUGUSTUS JOHN

From the Exhibition at the Redfern Gallery



"Paysage de la Beaux," Marquet's "Paysage a Stockholm" and George Dufresnoy's "Les Harengs" were all capital examples of their kind. Maurice Brianchon's "Le Canapé" is something one seldom sees: evidence of the influence of an English painter, Sickert, on a French one. Other painters well represented were Georges d'Espagnat, Roger Limouse, Charles Camoin, Henri Desiré and Raymond Legueult.

At Wildenstein's also were to be seen some good sculpture by Bianca Trenberg, notably amongst others a portrait of Maître Rappaport, and a series of drawings illustrating Shakespeare's "Hamlet." These drawings were too "difficult" for me, but the artist manifestly knew what he was doing, or rather what he was saying, so that I am ready to believe that their "questionable shape" may seem so only to me.

SCULPTURE AND DRAWINGS BY LORIS REY AT THE MATTHIESEN GALLERY

It is a pity that the reproduction of Sir Michael Sadler's portrait head on this page does not give one a better idea of Loris Rey's power as a modeller. His name and his work were entirely unknown to me, but he is distinctly a "discovery," at least for me. In this show were other admirable portraits by him of "Moirs Albery," "Lord Harburton," "Jacob Kramer," "Mrs.



SIR MICHAEL SADLER By LORIS REY  
Exhibited at the Matthiesen Gallery

John Rothenstein," for instance, all somewhat akin to Jacob Epstein's portrait manner, but rather less romantic in conception. In the "Holy Trinity," a sketch model for Christchurch gateway, Canterbury, and the seated figure, "Fountain Head," he is more pronouncedly individual. The Henry Moore-like affinities of his stone carvings do not appeal to me as a rule, but the "Composition" in verde di Prato, just because it is more compact and more abstract and without distortions, is most agreeable, in the way in which that is also true of Brancusi's carved abstractions. The "Drawings of the Stations of the Cross," to be executed in Bath stone, seem to me to hover between Gill and Epstein; but one must obviously wait and see what they will look like in stone.

UNDER-WATER DRAWING

I am afraid the romantic side of his venture has traduced Robert Gibbings's artistic purity. He went to and into the South Seas at Tahiti, and on a drawing board to which a sheet of xylonite was fastened, and with a stick of graphite inclosed in rubber tubing, which he used in lieu of a pencil, he made a number of drawings exhibited at the Stafford Gallery. He himself says: "It must not be thought that the drawings, now exhibited, have not been touched since I brought them up from under the sea; on the contrary, they have to a more or less degree all been worked on, but that, after all, is no different from the genesis of most works of art." Isn't it? Are we to understand "that most works of art" are merely drawings from the life touched up subsequently. Even the word "genesis" in this case hardly serves to conceal the fundamental difference. In any case, however, I think Gibbings has made a mistake. Anyone of us can get more thrill out of the under-water "Landscape" by merely visiting the Aquarium in the Zoo, where we see Nature with its colour and its movement. But Gibbings is famous for his wood engravings, and if he had used these sketches in the genesis of engravings he would probably have made a triumphant success of his original attempt. As it is we just get a glimpse of rhythmic and varied black-and-white patterns; the primary importance of the drawings now being only their curiosity value.

DAGUERRE AND CEZANNE

It is a great pity that we had gone to press before the centenary exhibition of photography in the Victoria and Albert Museum was opened. The exhibits comprise prints from the Museum Library, and have been chosen chiefly for their artistic and historic interest.

Another centenary fell on January 19th, namely, that of Cézanne's birth. It is, perhaps, significant that these two centenaries coincide—for the pencil of Nature, which for at least five hundred years artists had attempted to wrest from her hands, was abstracted from her by Daguerre. It is a curious reflection that Cézanne, pursuing the same quest with what one might almost call grim tenacity, should have ended by making it plain to the world that the qualities which distinguish a picture as a work of art are precisely qualities which are not those of Nature, namely, a self-contained design within and upon a given space that is flat but must not look it!

So it has happened that whilst photographic truth became the aim of all second-raters, others, above or below that standard, have shunned the effects of the camera like sin.



## SHORTER NOTICES

### JAMES HOGAN'S STAINED GLASS

An invitation from Messrs. James Powell & Sons, of 100, Wigmore Street, who are the descendants, so to speak, of the original "Glasshouse" in Whitefriars, always promises to be worth while, just because one feels that there a tradition of glass-making is still alive. A slight mistake in direction on their premises gave me a shock, however; I turned to the left and was amazed to see a series of designs for stained glass that might have been ordered for a Victorian parish church by a patron who had never even heard of Morris, let alone Burne-Jones. To my amazement I learnt that that is the kind of design the official advisers on English ecclesiastical art approve of.

Luckily, I had taken the wrong turning. What APOLLO, represented by me, was invited to see were the stained glass "lights" exhibited on the right. These are entirely a different matter. They are the four lights of a window, each measuring 26 ft. by 3 ft. 10 in. They are a blaze of colour, even as seen in our benighted London and in a place unsuited to the exhibition of glass of such a colossal size. They are a blaze not only of colour, but of the right colours restrained by leading varying in width from 1½ in. to ¼ in. The dominants are a deep blue, a gorgeous yellow and a rich red, all of a shade and an intensity which words cannot convey. Moreover, the leading—in other words the black lines—hold the "quarries" together in a manner that provides the backbone of the design. There are no straying black lines meandering aimlessly and ineffectively over the shapes of figures, the bane of the incompetent designer.

This window, with its four lights, even in the truncated form in which it was to be seen in Wigmore Street, is magnificent; but, unfortunately, it will have to go across the water to the Church of Heavenly Rest, built by Mr. Hardie Phillip, on Fifth Avenue. The window, a memorial to Bishop Shipman, is destined for the west front. It was designed by Mr. James H. Hogan, R.D.I., who went to New York to study the local conditions and light, and whose method of design is the direct result of this study. The result is a proof that he knows his job thoroughly. It is also a proof that the ecclesiastical authorities in New York know theirs. One wishes one could think that this were true of ours!

### SHORTER NOTICES

THE PAINTING BY AUGUSTUS JOHN, THE SUBJECT of our illustration on page 99, is part of an important exhibition which the Redfern Gallery is opening on February 2nd. This show will include paintings by Augustus John, J. D. Innes and Derwent Lees, done during the years 1910 to 1914. This little group of artists—and at that period in particular—had a decisive influence on British art. Important collectors and museums are, I understand, lending works to this show.

AT THE STAFFORD GALLERIES WERE TO BE SEEN A SMALL collection of animal bronzes by Magdalena Gross. They attracted one not only by the thorough understanding of animal forms, as divergent as bison and bittern, elk and marabou, which they manifested, but also by their exquisite finish.

MR. FREDERICK CROOKE'S EXHIBITION OF GOUACHE drawings at the Stafford Gallery—see illustration on this page—proved him to be a sensitive artist who understands his medium and knows how to distil from nature the pattern of a mood.



"MASSENA," NICE, 1938

By FREDERICK CROOKE

From the Exhibition at the Stafford Gallery

LORD BALDWIN'S REFUGEE FUND ALSO BENEFITED BY the exhibition of Florence Engelbach's "Flowers and Landscapes" and Caroline Byng Lucas's paintings and sculpture at the Leicester Galleries. Florence Engelbach's flowers are very flower-like, bathed in white light they are agreeably decorative, though not very firmly designed. Caroline Byng Lucas, perhaps better known as a sculptor, and well represented in that capacity by a "Head of a Negress," approaches her subjects pictorially with much more concentration than Mrs. Engelbach. Her "Bouquet from the South of France" best demonstrates her preoccupation with design rather than with flowers.

THE EXHIBITION CALLED "PICTURES FOR THE GROWN-UP Child" at the Nicholson Gallery did not prove quite to be what one expected. "Portrait of Mr. Dylan Thomas," by Augustus John; "Praia Grande," by John Strachey; "The Beach, Honfleur," by Anthony Devos; "Marine Set," by Edward Wadsworth, for example, hardly suggest childlikeness, and I rather doubt that Chirico would agree that his eternal bisquits incorporated in his designs (the one here is called "La Mort d'un Esprit") was a childlike confusion of palate with palette. More interesting, but hardly more childlike, were various English, French and Dutch XVIIIth-century still lifes which all seem to go back to XVIIth-century Dutchmen and to such things as Wallerant Vaillant's "Letter Rack," now in the Dresden Gallery.

## APOLLO

### BATH FESTIVAL OF ARTS—SUMMER 1939

With its Roman remains, its lovely buildings and streets, the earliest example of deliberate town planning in these isles extant, still intact; situated amongst beautiful scenery, the city of Bath provides a most delightful and appropriate setting for the Festival of Arts. This is being held there from July 18th to August 13th. We give this preliminary notice for the benefit of Overseas readers of APOLLO who may be visiting the Old Country this year so that they can arrange their dates accordingly. Further information of the fixtures which are now being settled will appear in our next issue.

THE KING HAS LENT A COLLECTION OF NINETEEN DRAWINGS by Leonardo da Vinci, from Windsor Castle, for inclusion in the Leonardo Exhibition which will be opened in Milan in spring. Other works by the master and by his pupils are being also sent from the British Museum, and other public and private owners.

### PAPER MASH

In connection with certain furniture now on exhibition in the Burlington Fine Arts Club readers may have wondered why the catalogue of that exhibition as well as our contributor use the expression "paper mash" instead of papier mâché. The explanation is that the still current papier mâché is an English Gallicism adopted during the XVIIIth century in the belief that it sounded more elegant. Frankly, we think it does.

### GRECO TO GOYA

The British Red Cross Society's Spanish Relief Fund has benefited by £512 5s. 2d. from the Exhibition of Spanish Paintings from El Greco to Goya held in December at the Spanish Art Gallery, 6, Chesterfield Gardens, under the direction of Mr. Tomas Harris. A painting described as a portrait by El Greco (Domenico Theotocopuli) 1548(?)—1614 of Masutio de Masutii, canvas 47½ in. by 37 in. (1.20 by 0.93), is to be sold by the British Red Cross Society for the Society's Spanish Relief Fund. This picture was exhibited at the Exhibition of Spanish Old Masters at the Grafton Gallery, 1913-1914.

### B. A. D. A.

Following the successful Conference held at Harrogate last year, the British Antique Dealers' Association has decided to arrange a similar function at Birmingham, on Friday and Saturday, March 3rd and 4th, next. The Conference will open with a business meeting at the Queen's Hotel, Birmingham, on Friday, March 3rd, at 3.30 p.m., which will be followed by a dinner at 8 p.m., when it is hoped that the Association will be honoured by the attendance of the Lord Mayor and other prominent guests. On Saturday, March 4th, a party of members will visit Ragley Hall, Alcester, by kind permission of Brigadier General the Rt. Hon. Lord Henry C. Seymour, D.S.O. Particulars of the Conference arrangements may be obtained from the Secretary, at the Association's Registered Office, Bank Buildings, 16, St. James's Street, London, S.W. 1.



HEPPLEWHITE CARD TABLE, in mahogany, with finely shaped Cabriole legs. In possession of Messrs. Gill & Reigate



PORTRAIT OF JANE LADY ORMATHWAITE AND CHILD  
By SIR FRANCIS GRANT. (see letter below)

DEAR SIR,

Some years ago I sold a picture of Jane, first Lady Ormathwaite, and child, painted by Sir Francis Grant, on canvas size 50 in. by 40 in., of which I am enclosing a photograph.

I have been approached by Lord Ormathwaite asking if I could trace it for him, and so far I have failed, and I am wondering if a small block of the photograph could be inserted on the "Inquiry" page to help to trace the picture.

Yours sincerely,

13, Old Bond Street,  
London, W. 1.

H. L. LEGER  
(J. Leger & Son).

## OUR COLOUR PLATES

- I.—GROUP OF ASTBURY FIGURES,  
Slipware Figure of a Woman. Ca. 1700. Height 6½ in.  
Fiddler. Ca. 1730. Height 5½ in.  
Mounted Soldier. Ca. 1740. Height 8 in.  
Piper. Ca. 1740. Height 5 in.  
Man seated in a Pew. Ca. 1735. Height 5½ in.

The first- and the last-named figures are believed to be unique.

### II.—RALPH WOOD TOBIES.

"Lord Howe," so called from a supposed resemblance to the famous Admiral. Height 9½ in.

Planter (or Sailor). Height 11½ in.

Martha Gunn, the Brighton Bathing Woman, who is said to have dipped George IV when a child in the sea. Height 11 in.

Colour reproductions from pieces in the collection of Sir Harold Mackintosh, Bart.

CAPTAIN JOHN FOOTE OF THE HON. EAST INDIA COMPANY. By Sir Joshua Reynolds, P.R.A. Engraved by James Scott, 1878.

Captain John Foote, who died in 1786, was a neighbour and early friend of Reynolds at Tor Grove, near Plymouth, and sat for the picture in 1761, 1765 and 1767.

The painting, a really magnificent example of Reynolds's Rembrandtesque manner, remained until recently in the family. There is a tradition that it was a favourite picture of Sir Joshua's and that he afterwards retouched it with Northcote's colours, saying that it would stand after many of his other portraits had faded. This time has proved to be true. What adds further interest to this painting is the fact that the original dress worn by the sitter goes with the picture.

The painting is in possession of Messrs. Thomas Agnew and Sons.

# ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN  
AND POTTERY : SILVER : OBJETS D'ART

THERE is some delay in the fixing of the actual dates of the sales due to take place early this year, and it seems it will be March before many of the more important collections come under the hammer, and there should be some interesting dispersals during that month. At the time of going to press Messrs. CHRISTIE, MANSON & WOODS have only one sale of any importance definitely fixed, that of the collection of works of art, the property of Marcus E. Collins, Esq., of Nuns Acre, Goring-on-Thames, where the sale will take place on February 7th and 8th. Messrs. SOTHEBY'S are holding a three-day sale of printed books and a few manuscripts on February 6th, 7th and 8th, and on February 13th and 14th they are selling a portion of the well-known collection of old and rare music and books on music, the property of Godfrey E. P. Arkwright, Esq. An interesting and important sale takes place at Bernard Houthakker's rooms in Amsterdam on February 21st of Old Master drawings, engravings and etchings.

## THE COLLINS COLLECTION

Forty-nine miles from London, and situated on the Thames Road, Goring-on-Thames, Nuns Acre houses a very fine collection of Old English and Continental furniture, decorative objects, clocks and bronzes, English, Continental and Oriental porcelain, glass, Martinware pottery, miniatures, pictures, drawings, engravings, and carpets and rugs, the property of Marcus E. Collins, Esq., which is to be sold on the premises by Messrs. CHRISTIE, MANSON & WOODS on February 7th and 8th. A few of the particularly interesting items are a circular salver with shell and scroll border and four hoof feet, 10 in. diameter, formerly the property of Sir Henry Irving, and engraved with his name; a large goblet and cover with air-twist stem and circular foot, engraved with a coat-of-arms, musicians, and the inscription "Le Vin guerit la tristesse"; a pair of vases with oviform bodies incised and decorated with dragons, scrolls and festoons of fruit on a brown ground, 18 in. high, bearing the usual incised signatures of the Martin Brothers and dated; also a plaque, modelled with a scene of the interior of the potters' workshop, showing Edwin Bruce Martin in the process of "throwing" a vase and a bench boy and wheel boy at work, by R. Wallace Martin, Southall, 1882, 16½ in. long; a Worcester porcelain tea service, decorated in underglaze blue with sprays of flowers and butterflies, comprising a teapot and cover, six small cups and saucers, two sucriers and covers, a basin, and three large cups; a mug, transfer printed in sepia with a portrait of Frederick the Great, King of Prussia, a military trophy, and the date 1757, 4½ in. high, the transfer decoration,



WILLIAM AND MARY KINGWOOD AND WALNUT  
CABINET. 35½ in. wide.

From the Collins Collection. To be sold by Messrs. Christie's at Nuns Acre, Goring-on-Thames, on February 7th and 8th

which is after the engraving by Robert Hancock, includes the inscription "R H Worcester" and an anchor. The monogram "R H" may relate to Robert Hancock or to Richard Holdship, who was one of the original proprietors of the factory, and it is generally held that the anchor is a *rebus* on the name of Holdship: a Spode two-handled vase, of classical form, modelled with hunting scenes and foliage in white on a brown ground, 9 in. high; a Wedgwood copy of the Portland vase, modelled in relief with classical figures on a blue ground, 9½ in. high; a Newcastle two-handled "Frog" mug, modelled with retrievers with game and decorated in colours, the interior with a frog, 5½ in. high; a Chelsea mug, painted with flower sprays in colours, 5½ in. high; a pair of Nantgarw cups and saucers, painted in colours with detached sprays of flowers; a Derby mug, painted in colours with a view in Carnarvonshire, on a blue ground within gilt borders, 5 in. high; a pair of Dresden figures of Atlas, seated on rockwork, supporting terrestrial and celestial globes, decorated in colours and mounted with gilt-metal bases, 6½ in. high; a Brussels (Etterbeek) oval dish, painted with flowers in colours, 9½ in. long; a Paris plate, painted in colours with a huntsman and hounds in a landscape within a blue and gilt border, signed Feuillet; a Mandarin jar and cover, enamelled in colours with sprays of flowers and blossom and with scroll borders, and berried foliage in bianca-sopra-bianca, decorated in colours with the arms of the Duke of Norfolk, 31 in. high; an Old English bracket clock, the movement by Adam Gray, London, 19 in. high; a set of eight Hepplewhite mahogany chairs; an Adam mahogany side table (see illustration); a James II marquetry long-case clock, the repeater movement by Jacobus Markwick, London, with musical action playing the tunes "The Farmer's Boy" and "Lillibulero," which latter was composed by Wharton and sung at the time of the James II abdication, it being an attack on his introduction of Irish soldiers to England; an Old English bracket clock, the movement by Smith, London; a Chippendale mahogany tripod table, 28½ in. wide; a Chippendale mahogany armchair (see illustration); a William and Mary kingwood and walnut cabinet (see illustration); an Old English bracket clock, the repeater movement by Robt. Colley, London, 19 in. high; and a pair of Hepplewhite mahogany armchairs and three chairs with shield-shaped backs.

## THE ARKWRIGHT COLLECTION OF MUSIC

On February 13th and 14th Messrs. SOTHEBY & Co. are selling a selection of items from the well-known library of Godfrey E. P. Arkwright, Esq., which comprises a representative collection of the music and musical literature issued in England and on the Continent mainly during the XVth, XVIIth and XVIIIth centuries, and it contains also a few incunabula, including a fine copy of Jordanus Nemorensis, 1496, and a MS. Gradual



## SONGS OF MOURNING

By THOMAS CAMPION

From the Arkwright Collection of Music  
to be sold at Messrs. Sotheby's on February  
13th and 14th





HEAD OF A CHILD By ANTOINE WATTEAU  
To be sold by Bernard Houthakker of Amsterdam  
on February 21st

with neums, written about 1400 and presenting some unusual features. The theoretical writers are well represented by the treatises of, among others, Pietro Aron, Doni, Frosch, Fux, Gafori, Lossius, Luscinus, Ornithoparcus, Tigrini and Zarlino, and among these we may, perhaps, place the fine copy of Thomas Mace's delightfully unpedantic "Musick's Monument." The library is also rich in early church music, containing in addition to major works by Lassus, Palestrina and Vittoria, many works of extraordinary rarity by a host of lesser known composers, Ancina, Razzi, Ugolini, Vulpius and others; and in the English church music two very rare books may be mentioned, Allison's Psalms, 1599, and Amner's Sacred Hymns, 1615. The Madrigalists and Lutenists are well represented with Coprario's Funeral Teares for the Earl of Devonshire, 1606, and his settings of Campion's Songs for Mourning (for Prince Henry), 1613; John Danyel's Songs for the Lute, Viol and Voice, 1606; sets of Madrigals by Farmer, 1599; Weelkes, 1608; Gibbons, 1612; and Peter Phillip's very rare First Book of Madrigals, printed in Antwerp, 1596. The opera of the XVIIth and XVIIIth centuries is represented by works by the Bonocini brothers, Galliard, Grabu, Jomelle and others; and there are also a few books on dancing and the ballet, including copies of Caruso's "Il Ballarino" and "Nobilita di Dame." The longest section in the catalogue is devoted to a notable series of first or contemporary editions of Handel's works, of which bibliographical knowledge is at present very imperfect. Most of them were published by John Walsh, who for commercial reasons refused to date them, and priority of issues has to be determined mainly on the evidence of plate numbers.

#### PRINTED BOOKS AND MANUSCRIPTS

On February 6th, 7th and 8th Messrs. SOTHEY are selling printed books and a few manuscripts from various collections, and included is a work by Sir Francis Bacon, "The Historie of Life and Death," first edition in English, engraved title, with imprimatur leaf opposite, 1638; C. L. Dodgson's (Lewis Carroll) "An Elementary Treatise on Determinants," first edition, original cloth, 1867, a presentation copy, inscribed by the author "S. W. Bromfield, Esq., with the author's kind regards"; John Gay Fables, 2 vol., engraved titles (the flourishes intact) and plates by Blake and others, gilt calf, g.e., J. Stockdale, 1793; Shakespeare's "The Two Gentlemen of Verona," first separate edition, unbound and uncut, 1734; Sarah Smith's "Jessica's First Prayer"? first edition, illustrations, original cloth, name on upper end-paper, sq. 12mo, R.T.S., n.d.; Mary Wollstonecraft's first book, her "Thoughts on the Education of Daughters," first edition, contemporary sheep, 12mo, 1787; Daniel Defoe's "The Life and Strange Surprising Adventures of Robinson Crusoe of York, Mariner" (Part I), first edition, portrait by Clark and Pine (partly coloured by hand); in the imprint on the title there is a colon after the word London, the catchword on A 2 is "always," the misprint "aply" occurs on line one

on verso of A 2, "Pilot" on line two, p. 343 is spelt correctly, the 2LL of advertisements at the end are wanting, old calf, upper cover detached, for W. Taylor, 1719; and F. M. Arouet de Voltaire's "La Henriade," first edition, under this title and first illustrated edition, frontispiece and ten plates, calf, worn, London, 1728.

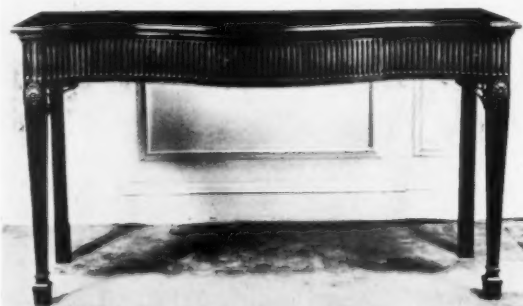
#### CONTINENTAL SALES

We have received from Bernard Houthakker, of Amsterdam, a catalogue of Old Master drawings, engravings and etchings, which has on the cover an illustration of Rembrandt's "View of Amsterdam," the centre of the arts and the art trade through the centuries. The sale, which is being held on February 21st, includes a collection of a hundred fine drawings of the XVIth, XVIIth and XVIIIth centuries, and among the names of the artists we see those of masters like Jan Swart van Groningen, Arent Bolten van Zwolle, Jan van Amstel, Pieter Breughel the Elder, Rembrandt, Adriaen van Ostade, Molijn, Borssum, Lievens, Visscher, Veronese, Masolino, Campagnola, Tiepolo, and the charming "Head of a Child" by Watteau, which was in the famous Desperet Collection sold in 1865. The engravings and etchings, two hundred and thirty-two lots, comprise important collections of early masters, and the forty works of Lucas van Leyden especially will give collectors an opportunity to secure famous prints of this rare master, the large print "Ecce Homo," the "Man with the Torch," and the "Esther and Assueres" are to be noted. There are sixty Rembrandt etchings, mostly from famous collections, and besides the "View of Amsterdam" there is that exquisite print "Six's Bridge," and a portrait of his mother and of Anso. Dürer's well-known "Ritter, Tod und Teufel," "Effects of Jealousy" and "Dream" are also included.

The sales held at the latter end of December were for the most part of no very great importance, and prices, owing to world affairs, were fairly low, but notwithstanding this pieces of any merit were very stable, and there is no doubt that under present conditions antiques and works of art are as safe an investment as any to hold, and now, with prices at a low level, collectors have an opportunity of obtaining real bargains, which will not only give pleasure in ownership, but which will undoubtedly increase considerably in value.

#### POTTERY AND PORCELAIN

There were some interesting pieces in Messrs. SOTHEY's sale on December 9th, and a "Powder Blue" dish, decorated in the centre with a *ho tu* scene in *famille verte*, 16 in., Fang Sheng mark, K'ang Hsi, fetched £42; a pair of bridal dishes of small size, enamelled in the Chinese taste with fruiting cherry branches, starting on the underside and completed in the centres of the dishes which have no other decoration except two butterflies (*tieh*) signifying "double," 6½ in., six-character mark of Ch'eng Hua, period of Yung Ch'eng, £32; a ruby-back saucer dish, decorated with two cocks by some rocks with flowering chrysanthemums and other plants, on a green washed ground, 6½ in., mark on a red seal, Kung Ming Fu Juei Hung fu Ch'i T'ien (a famous name, riches and honour, abounding happiness reaching to heaven), Yung Cheng, £54; another, of small size, painted with a basket of flowers, and a tray containing the Three Fruits, symbolic of the Three Abundances, with a seal and an inscription



ADAM MAHOGANY SIDE TABLE. 63½ in. wide  
From the Collins Collection. To be sold by Messrs. Christie's  
at Nuns Acre, Goring-on-Thames, on February 7th and 8th

## ART IN THE SALEROOM

at the side, the cell diaper well borders ornaments with formal designs under a green trellis diaper border, 6½ in., Yung Chêng, circa 1724, £74; a pair of Dresden ormlu-mounted ewers with shipping scenes reserved on a mauve ground, the lips, handles and perforated rococo bases in chased ormlu, 11½ in., £34; a pate tendre Hague porcelain dinner service beautifully decorated with aquatic and exotic birds, poultry and sprays of flowers, within a border of festoons, gros bleu and gold panels, within shaped and moulded gilt rims of Tournai pattern, comprising a pair of tureens and covers, a pair of sauce tureens and stands, two large circular dishes, six smaller circular dishes, four circular fruit bowls, four smaller circular dishes, eight large oval plates, eight smaller oval plates, twenty-four soup plates, and forty-eight dinner plates, Tournai porcelain decorated at The Hague and bearing the Hague mark in blue, £145. At Messrs. CHRISTIE, MANSON & WOODS on December 15th, a Louis XV scent ewer, formed as a Dresden vase and cover, 12 in. high, fetched £39 18s.; a Russia malachite vase, with square top, on spreading stem, and rectangular pedestal base, 25½ in. high, £30 9s.; and a set of ten *famille rose* cups and saucers and six covers of square section with canted angles, Ch'ien Lung, £81 18s. At the same rooms on December 20th a pair of Chinese blue and white vases, with pear-shaped bodies and tall necks, painted with alternating panels of utensils and birds on flowering trees issuing from rockwork with stiff leaves on the shoulders and lips, 10½ in. high, K'ang Hsi, fetched £42; a pair of Nymphenburg figures of a lady and gentleman, represented dancing, their clothes decorated in colours, 7½ in. and 8 in. high, £378.

### FURNITURE

At Messrs. SOTHEY'S on December 9th a Hepplewhite mahogany sideboard, serpentine-fronted, and of fine colour, fetched £42; a William and Mary lacquer cabinet on stand, which was originally decorated in scarlet, but which was painted over in the XVIIIth century and decorated to simulate black lacquer, 6 ft. 9 in. high by 4 ft. 3 in. wide, £78; a complete Regency painted suite of a settee, a pair of window seats and six elbow chairs, £48; a Queen Anne walnut small bureau, £38; and a Queen Anne walnut tallboy chest, 5 ft. 11 in. high by 3 ft. 4 in. wide, £44. At Messrs. CHRISTIE'S on December 15th, a Louis XV-XVI parquetry commode, 33 in. wide, fetched £71 8s.; a Louis XV-XVI marquetry table, 19 in. wide, £58 16s.; a pair of Louis XV kingwood encoignures, 30 in. wide, stamped "I. Dubois, M.E.," £63; a Louis XV marquetry commode, of serpentine shape and bombé lines, 58 in. wide, stamped "C. Chevallier, M.E.," £304 10s.; a Louis XVI parquetry commode, with shaped front and sides, 45 in. wide, stamped "M. Carlin, M.E.," £220 10s.; a pair of Queen Anne black lacquer card tables, with rectangular folding tops, 31½ in. wide, £67 4s.; and a set of eight Chippendale mahogany chairs, supported on square legs carved with latticework and united by plain stretchers, the seats and rectangular backs stuffed and covered in floral green damask, £71 8s.

### TAPESTRY

Quite a number of interesting small pieces of tapestry have come into the salerooms recently, and at Messrs. CHRISTIE'S on December 15th a panel of Aubusson tapestry, 8 ft. 3 in. by 7 ft. wide, XVIIIth century, realized £120 15s.; a panel of Lille tapestry, woven in colours with a Teniers subject depicting a peasant man and woman seated in a landscape, 7 ft. 8 in. high by 5 ft. 4 in. wide, bearing the signature of the weaver, the widow of Gilles Wernier, and the mark of the factory, XVIIIth century, £115 10s.; a panel of Flemish tapestry, woven in colours with an archer shooting at a hawk and two other figures in a landscape, 7 ft. 10 in. high by 8 ft. 6 in. wide, early XVIIIth century, £78 15s.; a set of three panels of Brussels tapestry, two 5 ft. 5 in. high by 9 ft. 2 in. wide and one 5 ft. 7 in. high by 10 ft. wide, XVIIth century, £81 15s.; a panel of Brussels tapestry, woven in colours with a scene of David and Goliath, 9 ft. high by 13 ft. wide, XVIIth century, £147; a panel of Brussels tapestry, woven in colours with a scene of Jephthah returning to Mizpah met by his daughter, 9 ft. high by 11 ft. 5 in. wide, XVIIth century, £115 10s.; a panel of Brussels tapestry, woven in colours with the Duke of Arenburg on a white horse, 11 ft. 6 in. high by 9 ft. wide, XVIIth century, £94 10s.; a panel of Gothic tapestry, 7 ft. high by 6 ft. 10 in. wide, early XVIth century, £162 15s.; and a panel of Enghien tapestry, 10 ft. 2 in. high by 15 ft. 7 in. wide, late XVIth century, £141 15s. At the same rooms on December 20th a panel of Flemish tapestry, 11 ft. high by 11 ft. wide, late XVIIth or early XVIIIth century,



CHIPPENDALE MAHOGANY ARMCHAIR

From the Collins Collection. To be sold by Messrs. Christie's at Nuns Acrz, Goring-on-Thames, on February 7th and 8th

fetched £54 12s.; and a panel of Flemish tapestry, 8 ft. 6 in. high by 15 ft. 4 in. wide, late XVIIth century, £92 8s.

### SILVER

At Messrs. SOTHEY'S rooms on December 15th an interesting early XVIIIth-century Galway chalice by Mark Fallon, who was no doubt a member of the family of the same name, which was one of the thirteen leading families of "the town and county of the town of Galway," and who were known as the "tribes" of Galway, fetched £30; a Queen Anne coffee pot, 10½ in. high, London, 1711, £50; a Charles II tankard of large size, 8 in. high, maker's mark "T.R." in monogram, London, 1677, £80; a Charles II porringer, London, 1677, £24; and a pair of George III three-light branches for candelabra, circa 1800, £43. At Messrs. CHRISTIE'S on December 20th a pair of George I table candlesticks, 6½ in. high, by Samuel Margas, 1723, engraved with the arms of George II and the inscription: "At y launching of his majesty's ship the Bristol, a 4th Rate of 50 Guns 1021 Tunns the 9th of July, 1746. Built by Mr. In° Holland of Woolwich," fetched £118 6s.; a George I plain pear-shaped muffineer, on circular foot, with a rib round the body, and pierced and engraved cover, 3½ in. high, by William Fleming, 1725, £10 15s.; a Queen Anne plain circular bowl, on circular foot, 4 in. diameter, by William Fleming, 1711, £35 12s. 6d.; and a Charles II small two-handled circular bowl with fluted sides and scroll-wire handles, pricked with initials and the date 1664, 3½ in. diameter, 1664, maker's mark "I.C." a mullet below (one handle broken from bowl), £20.

### GOLD SNUFF-BOXES

In Messrs. CHRISTIE'S sale of December 20th were a small number of interesting gold snuff-boxes, and one of rectangular form with slightly concave body, entirely chased with formal foliage, rosettes, grotesque masks and shellwork on a matted ground, the centre of the lid with a raised engine-turned oval medallion applique with the monogram "G.R.IV" beneath a crown in diamonds within a border of pastes, flanked by paste crescents, and the angles set with formal rosettes, London, 1817, the interior of the lid inscribed: "From H M. King George IV to Sir Stewart Bruce, Bart, 1822," fetched £200; an oak box of rectangular form, the lid set with an ivory carving of the British Fleet at the Battle of Trafalgar, mounted with gold, the base with a gold plaque inscribed: "This box is form'd from a splinter of the 'Victory,' commanded by the Lord Viscount Nelson, in the ever memorable engagement off Trafalgar on ye 21st October, 1805, in which he fell, but not until his superior nautical skill and most intrepid courage had completely overcome the combined fleets of France and Spain," £105 this was formerly the property of Lady Hamilton; and a gold oval snuff-box, the lid with a device incorporating the crest of the City of Cork, by James Warren, Cork, £170.

# HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 68. ARMS ON CHINESE PORCELAIN DISH, KHANG-HSI PERIOD, circa 1715.—Arms: Per bend sinister ermine and ermines, a lion rampant or, Trevor; impaling, Per fess gules and argent, in chief a silver demi-lion issuant and in base a red cinquefoil, Weldon; the whole surmounted by a baron's coronet. Supporters: On either side a wyvern regardant sable. Crest on rim: On a chapeau gules, turned up ermine, a wyvern rising sable.



Part of service made for Thomas, 1st Lord Trevor, so created December 31st, 1711: Lord President of the Council, 1720; died June 19th, 1730, having married as his second wife, Anne, daughter of Robert Weldon, and widow of Sir Robert Bernard, Bart.

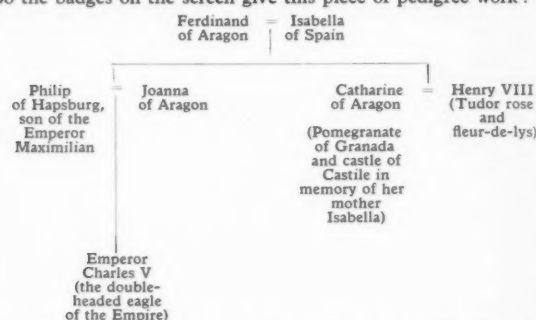
D. 69. ARMS ON SILVER BOWL, LONDON, 1809.—Arms: Quarterly 1 and 4. Argent a saltire gules between four eagles displayed azure, Hampden; 2 and 3. Per bend sinister ermine and ermines a lion rampant or, Trevor. Crest: A talbot passant ermine, gorged with a plain collar and chained gules. Motto: Vestigia nulla retrorsum.

The Arms of the Rt. Hon. John Trevor, P.C. (younger son of Robert, 1st Viscount Hampden, Envoy Extraordinary at The Hague, by Constantia, his wife, daughter of Peter de Huybert, Lord van Kruyningen in Holland), born February 24th, 1748-9; Envoy Plenipotentiary to Turin: succeeded as 3rd Viscount Hampden, August 20th, 1824; died s.p. September 9th, 1824, when all his honours became extinct.

D. 70. CARVED TUDOR SCREEN IN THE PRIORY CHURCH, DUNSTABLE.—(1) A CARVED BOSS: This is the pomegranate badge of Queen Catharine of Aragon (Henry VIII's first wife), with a great crown above it, the whole of the front of which has been sliced off, leaving only the crown's outline. The device on the Queen's crowned pomegranate is surrounded by a garter on which nothing of the motto (*Honi soit qui mal y pense*) remains. Originally, no doubt, the whole device was painted and gilt—a brilliant mass of colour.

(2) SCREEN: The screen is not so simple. The lower part of it, with its panels and door, is wholly in the Gothic screen tradition, but the ten magnificently carved pillars have much decoration of Renaissance quality, and it is this which makes them of such extraordinary interest and beauty. The first pillar shows at the top a castle in a compartment, which may perhaps be the castle of Castile, as a compliment to the Spanish Queen. In the middle of the same pillar are a Tudor rose and a fleur-de-lys, both of them badges of Henry VIII. Below the fleur-de-lys is Queen Catharine's pomegranate for Granada. The fourth pillar has on its central band a shaped shield with an incised device of two pierced hands. This is an unusual form of one of

the shields of the Passion, which generally shows the two hands, the pierced heart and the feet of Our Lord. At the middle of the sixth pillar are magnificently massive vine leaves, and on the seventh are bunches of grapes with leaves. These two pieces of decoration would seem possibly to refer to the Mass offered in the chapel of which this is the screen. On the eighth pillar, with its splendid spirally carved shaft, is the pomegranate of Granada. The ninth pillar has on its upper part Henry's fleur-de-lys, Catharine's pomegranate, and a bunch of grapes placed beside the pomegranate as a reminder of the piety of Queen Catharine. Finally, at the middle of the tenth pillar is the double-headed eagle of the Empire, placed there in honour of the Emperor Charles V, who was the nephew of Queen Catharine. So the badges on the screen give this piece of pedigree work:

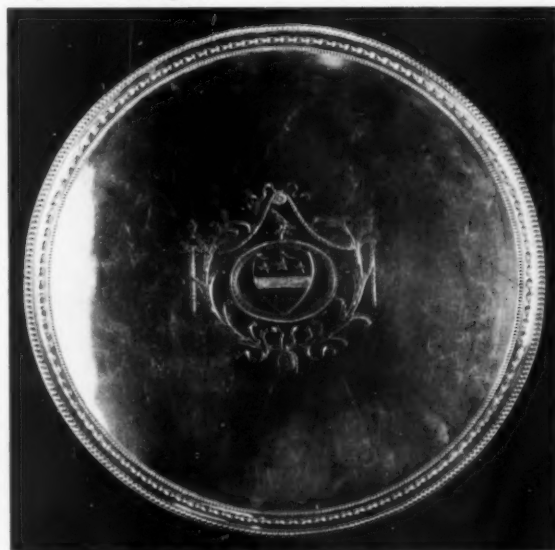


(Note.—I am indebted to the Rev. E. E. Dorling, F.S.A., for this clever identification of the screen.—A. T. T.-C.)

D. 71 (1) ARMS ON SILVER SALVER, LONDON, 1746.—Arms: Argent a fess and in chief three mullets sable, Towneley; impaling, azure a cross moline or, Molyneux.

The Arms on this salver were probably engraved about 1840 for Colonel Charles Towneley, of Towneley, co. Lancaster, F.R.S., F.S.A., who married, November 20th, 1836, Lady Caroline Molyneux, daughter of William, 2nd Earl of Sefton. Colonel Towneley was J.P. and D.L. for co. Lancaster, and died in 1876.

(2) ARMS ON SILVER SALVER, LONDON, 1778.—Arms: Argent a fess and in chief three mullets sable. Crest: On a perch or, a hawk close proper, beaked and belled gold, round the perch a riband gules.



The Arms of John Towneley, of Towneley, co. Lancaster, who was born June 15th, 1731, and died May 13th, 1813.